MARCH, 1960
35 Cents

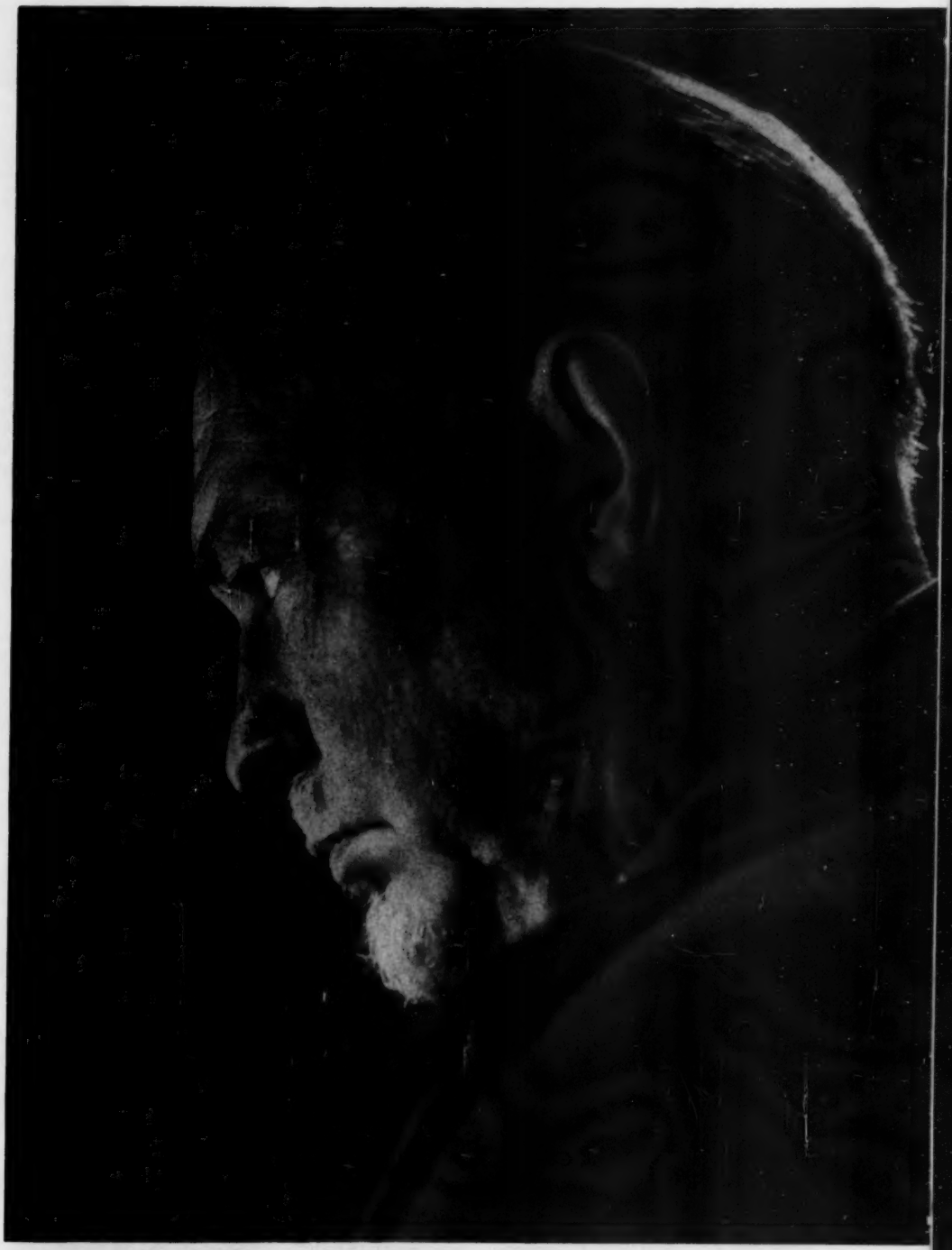
Musical Courier

— Review of the World's Music — Published since 1880 —

THE TRAGIC STAR OF HUGO WOLF

By RUTH BERGES

SURVEY OF NEW ISSUES BY PUBLISHERS



HOWARD HANSON

Role Of Music Important In Educational Television

The know-how of music on television is being spread by the nation's educational television stations.

Original television revues in Pittsburgh, opera in Boston, and ballet in San Francisco are some of the programs recently produced by the noncommercial affiliates of the National Educational Television and Radio Center.

One of the most recent productions on Pittsburgh's regular Friday night series "Stage 13," was an original revue. The tongue-in-cheek look at current Broadway plays, "Who Needs A Show Train?" was written by Don Brockett of the staff of "TV Guide."

A typical performance on "Stage 13" was Gilbert and Sullivan's "Pinafore" presented by the Pittsburgh Savoyards in a one-hour production. The group, founded twenty-two years ago, put on its first production from WQED's studio. Orchestral accompaniment was by members of the Pittsburgh Symphony. A production crew of six, an engineering crew of seven televised the three-camera production.

This providing of a live showcase for local writers, musicians and performers has been hailed by the Pittsburgh press.

•

On WGBH-TV in Boston, Leonard Bernstein's opera "Trouble in Tahiti" was presented by the New England Conservatory of Music's Television Workshop under the direction of John Moriarty.

WGBH-TV presented a 90-minute version of Carlisle Floyd's opera, "Susannah," as performed by the New England Conservatory of Music.

The same station also presented another New England Conservatory of Music production, scenes from Verdi's "Falstaff." Both productions were directed by Boris Goldovsky.

•

San Francisco's KQED regularly offers auditions of the San Francisco Symphony Foundation .

KQED in San Francisco has presented an hour-long children's version of Wagner's "Nibelung Ring," produced by the San Francisco Player's Guild.

San Francisco's repertory theater group "The Lamplighters," also aired "Hansel and Gretel."

The San Francisco Ballet Company with prima ballerinas Nancy Johnson and Jocelyn Vollmar presented a half hour condensation of the two-hour ballet "Beauty and the Beast."

The San Francisco station also gives a preview of the operas to be presented by the San Francisco Opera Association. Arias are sung complete with sets.

Back in 1956, the station performed an English version of "The Marriage of Figaro" in conjunction with a repertory theater group, The Company of the Golden Hind.

•

The University of Alabama Music Department has presented the Gian-Carlo Menotti opera, "The Consul." The same station programmed a two-hour concert of Handel's "The Messiah," with Auburn University's choral groups and symphony orchestra.

The Cincinnati Federation of Music Clubs cooperated with WCET for a special series featuring talent from each club.

KNME in Albuquerque offers a series in conjunction with the Music Department of the University of New Mexico. "Major to Minor" stimulates interest in music by performance and discussion of various phases of music by faculty and students.

Many stations give special Christmas programs. WCET broadcast recitals by Cincinnati College-Conservatory of Music as well as choral groups from Procter and Gamble and other industrial firms.

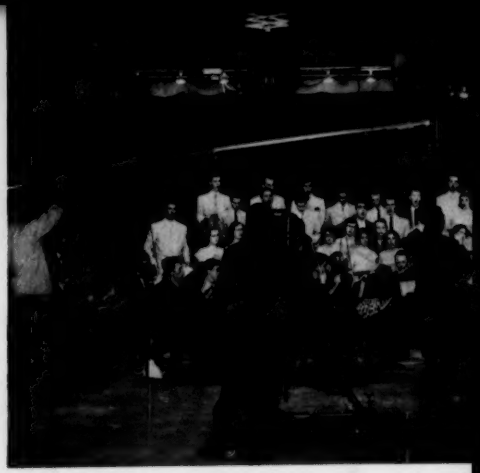
In New Orleans, WYES has a tradition of televising local choral groups, who arrange special Christmas repertories for these shows.

•

In addition, the National Educational Television and Radio Center makes available to its stations a series of award-winning programs on music for young people, "Young Audiences," originally produced by WCBS-TV in New York.

The Center also distributes to its stations uninterrupted concerts of the Boston Symphony Orchestra. These are recorded by WGBH-TV on videotape.

These programs are in keeping with the philosophy of the educational television network. As John F. White, president of the Center, has said, "Too many people believe that educational television means a teacher standing in front of a camera or worse, that it almost automatically must be dull, uninteresting and inept.



The Washington University Chorus and members of the St. Louis Symphony Orchestra during a recent program broadcast by KETC in St. Louis, one of a growing number of musical programs now being seen on the National Educational Television network.

"We do not seek to compete with the programming of the commercial station. Rather, we seek to render a service that is not available elsewhere. We do not at any given time seek to have the majority of television listeners to our channels. But, over a period of time we should provide programming satisfying the special interests of the majority of set owners.

"Our objective is to provide a vast library of program material which adults and young people will draw upon as they seek stimulation, knowledge and new ideas."

Boston University Program 10 Years Old

The "Composers' Forum" weekly radio program, orginating from the studios of **Boston University** Station WBUR-FM (90.9 mcs) is celebrating its tenth year in 1960. The Forums are now being presented "live" on Mondays from 3 to 4 p.m. and rebroadcast on Sundays from 5 to 6 p.m., EST. Panelists who meet with the guest composers are Jules Wolffers, associate professor of music at Boston University School of Fine and Applied Arts and faculty music supervisor of WBUR, and Warren Storey Smith, critic and faculty member of the New England Conservatory of Music. Among the 30 guests scheduled to participate in Forums through May, 1960, are Mabel Daniels, Walter Piston, Gardner Read, Alan Kemler, Arther Berger, Hugo Norden, Malloy Miller, Herbert Fromm, Randall Thompson, Irving Fine and Harold Shapero.

Juilliard to Give U. S. Premiere of Kodaly Opera

The American premiere of Zoltan Kodaly's "Harry Janos" will be staged by the Juilliard Opera Theater on March 18, 19 and 20 at the school's Concert Hall. The opera will be sung in an English version commissioned from Peggy Simon, translater of the lyrics, and David Shaber, who adapted the dialogue.

Musical Courier

Trademark Reg. U. S. Pat. Of.

FOUNDED 1880 • MARCH, 1960

In this issue:

THE ROLE OF MUSIC IN EDUCATIONAL TELEVISION 2

PASSING OF LEONARD WARREN SADDENS OPERA WORLD 4

NEWS OF MUSICAL MANAGEMENTS 6

CASTING AND CONTESTS 8

HOWARD HANSON: OUTDOORS MAN 9
Charles Riker

THE TRAGIC STAR OF HUGO WOLF: A CENTENARY TRIBUTE 10
Ruth Berges

NEW YORK OPERA AND CONCERT BEAT 13

SOME NEW WORKS ISSUED BY MUSIC PUBLISHERS IN 1959-60 21

ARTISTS HERE AND ABROAD 25

REVIEW OF RECORDED MUSIC 26

THE NATIONAL SCENE 28

COMPOSERS AND CONDUCTORS 33

THE INTERNATIONAL SCENE 34

UP AND DOWN 57th STREET 39

COLLEGE CAMPUS AND CONSERVATORY 40

AWARDS AND HONORS 44

NEWS OF THE MUSIC STUDIOS 45

LESCHETIZKY ASSOCIATION MEMBERS' ACTIVITIES 45

PUBLISHERS' MART—NEW MUSICAL BOOKS REVIEWED.... 46
Peter Dickinson

Published by the Musical Courier, Inc.
119 West 57 St., N. Y. 10 Tel. Circle 7-4500

PUBLISHER AND EDITOR
Lisa Roma Trompeter

MANAGING EDITOR
Russell Kerr

ASSOCIATE EDITOR
Dosha Dowdy Devries

FOREIGN EDITOR
Curtis E. Rice

ART AND PRODUCTION
Michael Rostock Donald Johnston

CONTRIBUTING EDITORS
James L. Boeringer
Arthur Cohn
Burton Cornwall
Peter Dickinson
Shirley Fleming
Carl Gutekunst
Raymond Kendall
Rosalyn Krokover
Harold C. Schonberg
E. Lucretia Sisley
Frederick Werlé
Jules Wolffers

REPRESENTATIVES:
CHICAGO: Dosha Dowdy Devries, office, 224 S. Michigan Ave. (HArrison 7-6332-3).
LOS ANGELES: Dr. Arthur W. Wolf, Los Angeles Conservatory of Music and Arts, 8901 Sunset Blvd., editorial representative.
SAN FRANCISCO: Joseph Biskind, 1421 19th Ave., Oakland 6.
OMAHA: Norman H. Filbert, Jr., 305 Wickham Bldg., Council Bluffs, Ia.
NEW ORLEANS: Sim Myers, Times-Picayune.
FORT WORTH: Serge Saxe, 57 Westover Terrace, Fort Worth 7, Tex.
CLEVELAND: Rose Widder, 2713 Lancashire Rd., Cleveland Heights 18.
BOSTON: Robert Dumn, Boston Conservatory, 26 The Fenway.
PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane.
WASHINGTON, D.C.: Constance Mellen, 2913 Dumbarton Ave., N.W.
PITTSBURGH: Ralph Lewando, 121 Elysian Ave.
DETROIT: Ernest J. Gilbert, 20010 Ardmore St.
OKLAHOMA CITY: Louis May, Gravens Bldg.
BIRMINGHAM: Alice Graham, 4941 Montevallo Road, Birmingham 10, Ala.
SEATTLE: Jo Ann Davis Patterson, 3302 78th Place, Bellevue, Wash.
PORTLAND, ORE.: Mrs. Erna E. Hoefs, 4126 S. E. Hawthorne Boulevard, Portland 14, Ore.
CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Lauretta Thistle, 235 Belford St., Ottawa 3, Ont.; Eric McLean, 1600 Selkirk Ave., Montreal, Que.; Ida Halpern, 2050 Wallace Crescent, Vancouver, B. C.; Ken Winters, St. Philip's Church, Norwood, Winnipeg, Man.
MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11).
BUENOS AIRES: Leopoldo H. Frias, Avda, Julio Roca 546.
NORWAY: Ragnvald Bjarne, Bygde alle 54, Oslo.
ENGLAND: Noël Goodwin, 28 Draycott Place, London, S.W. 3. (Telephone — Knightsbridge 2842).
AUSTRIA: Gerhard Brunner, Pfeilgasse 4-6/613, Vienna VIII.
BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels.
FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII.
GERMANY: Peter Jona Korn, Niemoellerplatz 5, Muenchen-Gruenwald.
ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence.
NETHERLANDS: Leny Noske-Friedlaender, 7 Van Imhoffstraat, The Hague.
ISRAEL: Peter Gradenwitz, P.O.B. 6011, Tel-Aviv.
SWEDEN: Eric Diefenbronner, P.O.B. 5115, Stockholm 5.
TURKEY: Metin And, Atatürk Bulvari 369, Ankara.
AUSTRALIA: Austin Goldberg, 24 Trevellyan St., Cronulla, Sydney, N.S.L.
JAPAN: Heuwell Tircuit, 187 1-cho, Nishi-Ogikubo, Suginami-Ku, Tokyo.

LETTERS

From Tulsa

MUSICAL COURIER:

Congratulations Anniversary Issue. Air mail 45 copies Tulsa Philharmonic.

WINNIFRED GILLETTE

•

From a Former Courier Executive

Dear Mrs. Trompeter:

Your gorgeous MUSICAL COURIER 80th Anniversary Issue arrived yesterday. Its magnificent contents, congratulatory letters from our most honored men of the nation, those outstanding events of long ago, etc., fill me with great pride . . . This is truly an unusual issue and . . . quite exciting to me.

Along with my congratulations I send best wishes that the COURIER will prosper greatly and reward you for the time and effort it has cost you.

Sincerely,
MARCELLA SCHMOEGER

•

From a Canadian Pianist

Dear MUSICAL COURIER:

Best wishes on your 80th anniversary and may you long continue your good work!

ELLEN BALLON

•

From Cleveland Representative

Dear Mrs. Trompeter:

I gather you have returned from your well-earned vacation and had a restful time of sunshine and ocean breezes.

Just a line to tell you how very attractive the Anniversary issue has turned out. It is really fascinating, with its tribute to past glories and its artistic layout. Everything is handled with consummate taste and elegant style.

Please relay my felicitations to all those who helped to make this fine issue possible.

ROSE WIDDER

Vol. CLXI, No. 4
Whole No. 3378

MUSICAL COURIER. Published in 12 monthly issues through December and directory issue January 15, by Musical Courier, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Single copy, 35 cents; single directory issue, $1.25; 12 issues, $3.50; with directory issue, $4.00; Canada, 12 issues $4.50, with directory issue $5.00; elsewhere, 12 issues $5.00, with directory issue $5.50. Two weeks' notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. Copyright by Musical Courier, Inc., 1960.

March, 1960
Eightieth Year

LEONARD WARREN DIES ON MET STAGE

Collapsing on the stage of the Metropolitan after his second act aria in "La Forza del Destino" on Friday evening, March 4, Leonard Warren never regained consciousness and died backstage about a half hour later. The famous American baritone had sung with unusual beauty on this evening. As he fell, other singers hastened to him and the curtain was rung down.

Rudolf Bing appeared before the curtain and urged the audience to remain seated, saying the performance would go on. Telephone calls were sent out to find a substitute, and Mario Sereni responded quickly. Meanwhile the house physician, Dr. Adrian W. Zorgniotti, hastened backstage and, after examining the unconscious singer, sent for an ambulance and oxygen. Mgr. Erwin Broderick, of St. Patrick's Cathedral, later administered last rites when all medical assistance failed.

At 10:30 p. m. Mr. Bing appeared again before the curtains and said with gravity, "This is one of the saddest nights in the history of the Metropolitan." The audience gasped collectively, and he asked the listeners to rise, "in memory of one of our greatest performers who died in the middle of one of his greatest performances." After a moment he added, "I am sure you will agree with me that it will not be possible to go on with the performance." The audience left the theatre quietly, deeply shocked. According to the house physician, Mr. Warren died of a "massive cerebral vascular hemorrhage." The singer's wife, who was in a box, was assisted to her home and placed under sedatives.

The tragic finale occurred in the midst of a gala evening, marked by the return to the company of Renata Tebaldi, who sang the role of Leonora with very fine voice and artistry, and who received a long ovation on her first entrance.

Mr. Warren had been a leading singer of the company since 1939, when he won the Auditions of the air. He had sung leading roles in many operas ranging from Germont père to Rigoletto, with opera companies in this country, Europe and Latin America. He was 48 years old.

"Met" to Give Shostakovich Version of "Boris Godunov"

Next season at the Metropolitan Opera, Erich Leinsdorf will conduct the first complete stage production in the United States of Dimitri Shostakovich's orchestration of Mussorgsky's "Boris Godunov," Rudolf Bing has announced. The work, which will be given in John Gutman's English version, is expected to have its first performance during the opening week of the 1960-61 season.

Two versions of "Boris" have previously been heard at the Metropolitan. The Rimsky-Korsakoff orchestration, with his additions and alterations, was sung in Italian for a total of 87 performances from its American premiere on March 19, 1913, through the 1945-46 season. A version by Karol Rathaus, based on the original Mussorgsky score, in the Gutman translation, achieved twenty-eight performances at the Opera House between the 1952-53 and 1958-59 seasons.

Chicago Lyric Opera Will Open with "Don Carlos"

The 1960 season of the Lyric Opera of Chicago will open on Oct. 14 at the Civic Opera House with Verdi's "Don Carlos." Giulietta Simonato will return to the company after a season's absence as Eboli. Others in the cast will be Richard Tucker in the title role, Tito Gobbi as Don Rodrigo, Boris Christoff as King Philip, Margherita Roberti as Elizabeth of Valois, and Ferruccio Mazzoli as the Grand Inquisitor.

Antonino Votto, conductor of La Scala, has been engaged for the 1960 season and will conduct "Don Carlo," among other works. Christopher West, of Covent Garden, who staged "Jenufa" last fall, and is currently régisseur of the Munich Opera, will return to stage the work. The settings are designed by Robert Fletcher and have been loaned to the San Francisco Opera in the last two seasons. They were commissioned by the Lyric Opera.

Five winning candidates were chosen this year from the Midwest region in the Metropolitan Opera Auditions semi-finals. L. to r., JOHN GUTMAN, *assistant manager of the Metropolitan;* RALPH SOOTER, *Wichita, Kan., first place winner of the* $300 *Weyerhauser award;* RONALD HIGHLEY, *Kansas City, winner of the second place Newberry award of* $200; VIRGINIA SETTLE, *St. Louis;* CAROLE FREDRICK, *Jones, Okla. and* JEANETTE WILLY, *St. Louis, each of whom received a* $100 *Newberry award. At* right is STUART CHAMBERS, *of St. Louis, auditions chairman for the Midwest region. Mr. Sooter will compete in the New York finals in March.*

Seven Guest Conductors For New York Philharmonic

The New York Philharmonic Orchestra will present seven guest conductors in its 1960-61 subscription season of 28 weeks, from Sept. 29 to April 16, at Hunter College Auditorium, New York.

Four of the guests will be newcomers to the orchestra: Karl Boehm, Austrian leader who has been heard at the Metropolitan Opera in the last four seasons; Igor Markevitch, Russian-born conductor, who is the permanent musical director of the Paris Lamoureux Orchestra, and made his U. S. debut as guest with the Boston Symphony in 1955; Hans Rosbaud, German conductor, who is musical director of the Southwest German Radio Orchestra in Baden-Baden and of the Tonhalle Orchestra and the opera in Zurich; and Alfred Wallenstein, former 'cellist of the Philharmonic, and 1943-56 conductor of the Los Angeles Philharmonic.

Besides Leonard Bernstein, the orchestra's musical director, the others to be heard next season are: Thomas Schippers, Dimitri Mitropoulos and Georg Solti. Andre Kostelanetz will conduct a special series outside of the subscription.

Dates of the concerts by the various conductors are announced as follows: Nov. 10-20, Solti; Nov. 24-Dec. 4, Rosbaud; Dec. 8-18, Boehm; Dec. 29-Jan. 22, Mitropoulos; Jan. 26-Feb. 5, Wallenstein; Feb. 9-19, Schippers, and Feb. 23-March 5, Markevitch.

The Philharmonic is planning a visit to Hawaii this autumn, as part of a seven weeks' tour of the Western United States and Canada. Among places to be visited are the Red Rocks Festival near Denver, the Hollywood Bowl, and the Vancouver Festival. It is hoped to begin the tour shortly after the Stadium Concerts in New York close on Aug. 5. The trip is reported to be dependent on the orchestra's management working out an agreement with Local 802 of the American Federation of Musicians. The Philharmonic has not visited Hawaii previously.

Ford Foundation Gives Blitzstein Commission

Marc Blitzstein has partly completed an opera based on the case of Sacco and Vanzetti which has been commissioned by the Ford Foundation. The Metropolitan Opera recommended the composer for the commission under the terms of the Foundation's new project to aid contemporary American opera. Officials of the company will announce their decision whether they will produce the work after hearing a large part of the score played for them in the coming autumn. This is part of the project announced last October, by which the Foundation appropriated $950,000 for the Metropolitan, the Chicago Lyric, San Francisco and New York City Opera Companies, to promote productions of American operas.

COLUMBIA RECORD CLUB offers with pride

the greatest musical achievement since the introduction of stereo records

The first complete recordings of the

9 SYMPHONIES

of

BEETHOVEN

conducted by

BRUNO WALTER

with the Columbia Symphony Orchestra

reproduced in glorious

STEREO

in a deluxe package of
seven 12-inch long-playing records

ALL FOR ONLY **$5.98**

REGULAR RETAIL VALUE, $41.98

If you join the Club now and agree to purchase as few as six selections from the more than 150 to be made available during the coming 12 months.

UNANIMOUS CRITICAL ACCLAIM!

"... a noble exposition of Beethoven as seen by one of the greatest of his prophets" —**High Fidelity Magazine**

"A collection which stands as near the pinnacle of perfection as any human product ever can" —**San Francisco Chronicle**

"One of the triumphs of a memorable career ... the result is a 7-disc set of remarkable clarity" —**Time Magazine**

"One of the summits of modern recorded music" —**New York Herald-Tribune**

DELUXE PACKAGE

Seven 12" Columbia stereo records in a luxurious box, covered with white leather-like Fabrikoid and lustrous black-and-gold cloth. Also includes 48-page booklet with previously unpublished photographs, program notes, anecdotes and reviews by Beethoven's contemporaries and present day critics.

NOTE: Stereo records must be played only on a stereo phonograph

THE CORNERSTONE OF ANY STEREO LIBRARY...

If you now own a stereo phonograph, or plan to purchase one soon, here is a unique opportunity to obtain — for only $5.98 — this magnificent Columbia 7-Record Set containing all nine Beethoven Symphonies . . . in glowing performances by one of his greatest interpreters, Dr. Bruno Walter . . . and reproduced with amazingly realistic "concert hall" fidelity through the miracle of stereophonic sound!

TO RECEIVE YOUR BEETHOVEN SET FOR ONLY $5.98 — simply fill in and mail the coupon now. Be sure to indicate which one of the Club's two Divisions you wish to join: Stereo Classical or Stereo Popular — whichever one best suits your musical taste.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding recordings from every field of music. These selections are described in the Club Magazine, which you receive free each month.

You may accept the monthly selection for your Division . . . take any of the other records offered (classical or popular) . . . or take NO record in any particular month.

Your only membership obligation is to purchase six selections from the more than 150 Columbia and Epic records to be offered in the coming 12 months. You may discontinue your membership at any time thereafter.

The records you want are mailed and billed to you at the regular list price of $4.98 (Classical and Original Cast selections, $5.98), plus a small mailing and handling charge.

FREE BONUS RECORDS GIVEN REGULARLY: If you wish to continue as a member after purchasing six records, you will receive a Columbia or Epic stereo Bonus record of your choice free for every two selections you buy.

MAIL THE COUPON TODAY! Since the number of Beethoven Sets we can distribute on this special offer is limited — we sincerely urge you to mail the coupon at once.

ALSO AVAILABLE IN REGULAR HIGH FIDELITY!

If you have a standard phonograph, you may receive the regular high-fidelity version of this Deluxe Beethoven Set for only $5.98. The plan is exactly the same as outlined above — except that you join any one of the Club's four regular musical Divisions, and you pay only $3.98 (Popular) or $4.98 (Classical and Original Cast selections) for the regular high-fidelity records you accept. Check appropriate box in coupon.

MORE THAN 1,000,000 FAMILIES NOW ENJOY THE MUSIC PROGRAM OF

COLUMBIA RECORD CLUB TERRE HAUTE, IND.

SEND NO MONEY — Mail this coupon now to receive the 9 Beethoven Symphonies for only $5.98

COLUMBIA RECORD CLUB, Dept. 213-3
Terre Haute, Indiana

Please send me, at once, the Deluxe 7-Record Stereo Set of Beethoven Symphonies, for which I am to be billed only $5.98, plus a small mailing and handling charge. Enroll me in the following Division of the Club:

(check one box only)

☐ **Stereo Classical** ☐ **Stereo Popular**

I agree to purchase six selections from the more than 150 records to be offered during the coming 12 months, at regular list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a 12" Columbia or Epic stereo Bonus record of my choice FREE for every two additional selections I buy.

If you wish to receive your Beethoven Set in regular high-fidelity, check below the musical Division of your choice. You agree to purchase 6 selections from more than 150 regular high-fidelity records to be offered in the next 12 months.

☐ **Classical** ☐ **Popular** ☐ **Show Music** ☐ **Jazz**

Name .....
(Please Print)

Address .....

City ..... **ZONE** .... **State** .....

ALASKA and HAWAII: write for special membership plan
CANADA: address 1111 Leslie St., Don Mills, Ontario

If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below:

Dealer's Name and Address .....

.....70

BS-DA (STER) | BS-DG (REG)

® "Columbia," ℗, "Epic," ® Marcas Reg. © Columbia Records Sales Corp., 1960

NEWS OF MANAGEMENTS

The Royal Danish Ballet will make its second tour of this country later this year, according to an announcement by Leverett Wright, vice president of Columbia Artists Management. The company will fly from Copenhagen by the polar route directly to the West Coast, where it will open a tour of sixty performances in mid-August.

The company's first visit to America was in 1956, when it played a two-week engagement at the Metropolitan Opera House and appeared in ten other cities in the eastern half of the country.

■ The Georgian State Dance Co. from the USSR will open an American tour with a single performance at the Metropolitan Opera House on March 20. The house is available only for that one occasion, and the ballet will appear at Madison Square Garden in four performances, March 27 through 30. The company is being presented by S. Hurok under the official exchange program between the U. S. and the Soviet Union.

■ Clarence Cramer, of Chicago, reports that the tour of Thor Johnson and the Chicago Little Symphony in February and March, 1961, is approaching a sell-out; a new tour for this attraction has been added, to open on Dec. 1, 1960.

Mr. Cramer addressed students and faculty of the music department at the State University of Oklahoma on Feb. 10, telling about the dramatic growth of the concert world during his 40 years as an impresario.

■ Guila Bustabo, violinist, and the Concert Artists of Pittsburgh, the latter under the artistic direction of Eunice Norton, have both signed contracts for management under Margaret Walters.

■ Kurt Salomon has been appointed manager of the Oakland (Calif.) Symphony Orchestra, of which Gerhard Samuel is conductor and Harry B. Lange president.

■ Kenneth Allen will arrange a coast-to-coast tour of the Ballet Russe de Monte Carlo in the 1960-1 season. Mr. Allen has opened new management offices at 125 East 63rd St., New York.

■ "The Play of Daniel," medieval music drama, as produced by Lincoln Kirstein, designed by Robert Fletcher and under the musical direction of Noah Greenberg, which has been presented in the last four years in New York, will make a tour of Europe in the coming summer. The tour will be made under the sponsorship of the President's Special Program for Cultural Presentations, administered by the American National Theatre and Academy for the U. S. State Department. The tour arrangements are being supervised by Columbia Artists Management. The company will include 10 members of the New York Pro Musica and their medieval musical instruments, in addition to the Men's Choir and the Boy Choristers of the Church of the Transfiguration. The company will open its tour in England, possibly at the Bath Festival, appearing at the York Festival, at St. Albans and at St. Bartholomew's Smithfield in London. Its itinerary also includes the Festival of two Worlds in Spoleto, Italy; the Athens Festival; and the Abbey of Royaumont near Paris.

■ The Belafonte Folk Singers have been signed by Columbia Artists Management and will make a transcontinental tour opening next October.

■ Jean-Pierre Rampal, flutist, and Robert Veyron-Lacroix, pianist, will join the Colbert-LaBerge Concert Management, as will Russell Oberlin, counter-tenor, and Zita Carno, pianist, who made her debut in Town Hall recently. These management arrahgements begin with the 1960-1 season.

■ The National Music League announces that management contracts have been awarded to two young American pianists, Tana Bawden, a finalist in the 1959 Levintritt Contest, and James Mathis, first prize winner of the Munich International Competition; and to Lillian Messina, soprano, a 1958 co-winner of the Metropolitan Opera Auditions of the Air.

■ The first visit to the U. S. since 1957 will be made in the coming autumn by the Royal Ballet, formerly known as the Sadler's Wells Ballet. The company, under the direction of Dame Ninette de Valois, will open a four weeks' series at the Metropolitan Opera House on Sept. 11. Dame Margot Fonteyn will be a guest star. The company will be presented here by S. Hurok. A national tour will follow the New York engagement, expected to last 16 weeks and include the West Coast and Canada.

■ Added to the concert attractions of William Morris Agency are: Ethel Colt, in her salute to the American musical theatre, "Curtains Up"; The Weavers; Elaine Malbin and Jan McArt, soprano; and the Hohner Accordion Symphony, from Germany, in its American debut.

■ Constance Wardle announces the addition to her artists' list of two young American artists—George Bennette, blind pianist who made a successful debut in New York last spring, and Gary Towlen, 17-year-old pianist, recently returned from a tour of Paris, London, Geneva, Madrid, Copenhagen and Amsterdam.

■ Giorgio D'Andria, of New York, has been named artistic director of a new Opera Society in Caracas, Venezuela. A company including a number of singers from the United States, with Renato Cellini of the New Orleans Opera House Association as conductor, will launch the first season of the organization next June 8, extending for about three weeks.

MARAIS *and* MIRANDA, *international balladeers, will return on March 9 for the 10th consecutive season to give a series of six concerts in Fullerton Hall at the Art Institute, Chicago, under the sponsorship of Chicago Musical College of Roosevelt University.*

"Masked Ball" Opens San Antonio Opera

The 1960 Grand Opera Festival of the San Antonio Symphony Orchestra opened on Feb. 27 in the Municipal Auditorium in that city with a performance of Verdi's "Un Ballo in Maschera," given for the first time under the baton of Victor Alessandro. Leonie Rysanek, Richard Tucker and Igor Gorin sang three of the principal roles. On the following afternoon, "Faust" was scheduled to be given with Nicolai Gedda in the title role, Nadine Conner as Marguerite, and Norman Treigle as Mephistopheles.

The chief novelty of the series will be Verdi's "Nabucco," on Saturday evening, March 5, with a cast including Giuseppe Valdengo, Frances Yeend, Eva Likova, Yi-kwei Sze and Walter Fredericks. "Tosca," with Dorothy Kirsten, Mr. Tucker and Robert Weede, closes the series at the matinee on March 6.

National Artists
National Artists Corp.
Luben Vichey, President and General Manager
711 Fifth Ave., N.Y. 22, N.Y.
Plaza 9-6000 • Cable Address: Natconcor, N. Y.

Mildred Dilling
HARPIST

Robert Mueller
PIANIST

Carl Palangi
BASS BARITONE

Carlos Salzedo
HARPIST-COMPOSER

Music Critics Circle Honors Three Composers

The Music Critics Circle of New York on Feb. 17 announced its annual awards. According to the balloting, the "best new works performed during 1959 in New York" were: Norman Dello Joio's opera, "The Triumph of St. Joan," produced by the New York City Opera Co.; Paul Hindemith's "Six Mardrigals," performed by the Collegiate Chorale under the direction of the composer in a Town Hall concert; and Leon Kirchner's String Quartet No. 2, given its world premiere by the Lenox Quartet at the New School for Social Research recently. For the first time in the 19-year history of the Circle, no award was made in the orchestral category.

Officers for the coming year elected at the meeting were: Irving Kolodin, of the Saturday Review, chairman, succeeding Francis Perkins, of the Herald Tribune; Miles Kastendieck, New York Journal-American, vice chairman, in place of Mr. Kolodin; and re-elected, Eric Salzman, New York Times, secretary; and Artur Holde, of Aufbau, treasurer.

National Opera Co. On Extensive Tour

The National Opera Company (formerly Grass Roots Opera) began a 12-week tour of the country in February. The schedule will include the South down to Miami, Fla., then a trip through the Middle Atlantic States to Ohio, visits to Minnesota, Kansas, Iowa, and Maine, and a return to the company's home city, Raleigh, N. C.

The company was formed in 1948 by A. J. Fletcher, Raleigh attorney and businessman, to aid young singers and to give the public opportunities to hear operas sung in English. Since its first touring season in 1949-50, the organization has given more than 900 performances of more than 20 standard and contemporary works. Dobbs Franks is musical director and the productions are staged by John Newfield, with settings by Jeff Hill and William Pugh.

Opera Conference Planned

A joint opera conference will be held at the Hotel Astor in New York, March 24 through 26, by the Central Opera Service of the Metropolitan Opera's National Council, and the National Opera Association. Chairmen will be DeWitt McL. TerHeun and John Brownlee, representing the Central Opera Service, and Howard Groth, vice-president in charge of conventions for the National Opera Association. The theme for the conference is "Opera Tomorrow," and a number of directors and composers will speak at the forums. There will also be opera workshop performances.

Franceschi for Vienna

Concert pianist Vera Franceschi has been engaged to appear at the Venice Festival in August, 1960. Another highlight of her tour is a Rome TV appearance, as a soloist in the MacDowell Piano Concerto, on the only televised concert of the year.

Robert Merrill to Open Brooklyn Opera Season

The Brooklyn Opera Company, under the direction of Guido Salmaggi, in association with the Brooklyn Academy of Music, opens its spring season on Saturday evening, April 2, with Verdi's "La Traviata," featuring baritone Robert Merrill as the elder Germont. Since this is the artist's first appearance in the borough of his birth, a special announcement from Borough President John Cashmore has designated this as "Merrill Day in Brooklyn." Tenor William Lewis, also of the Metropolitan Opera, will be heard as Alfredo, and Olivia Bonelli will sing the part of Violetta. Skitch Henderson will conduct.

The season will continue with "Cavalleria Rusticanna" and "Pagliacci" on April 9, "La Boheme" on April 23, "Carmen" on April 30, "Madama Butterfly" on May 7, and "Aida" on May 14.

Bethlehem Bach Festival

The famed Bach Choir of Bethlehem, under the direction of Ifor Jones, will present its 53rd Annual Bach Festival, May 12, 13, 14, 20 and 21. Commemorating the 275th anniversary of the birth of Johann Sebastian Bach, the programs will feature the Festival Choir and Orchestra, the Brass Choir, and soloists Marguerite Willauer, Jean Sanders, John McCollum and Donald Gramm. Vernon de Tar will be the organist and the accompanist to the choir is Mary H. Givens.

As an added feature to this year's Festival, Agi Jambor, pianist, will play two Saturday morning concerts, May 14 and 21. She will perform the D Major, F minor and E Major piano concertos of Bach with a group of instrumentalists from the Festival Orchestra conducted by Mr. Jones. Information concerning tickets and accommodations can be secured by writing to the Bach Choir, 6 West Broad Street, Bethlehem, Pa.

Most Prefer Italian "Figaro"

Results were recently announced of a poll taken among audiences of the Metropolitan Opera at five performances of "Le Nozze di Figaro" (through post-cards inserted in the program). They were queried as to whether they preferred to hear the work in Italian or in English.

According to a "Met" announcement, about 9,000 cards were returned, of which 2,952 preferred an English version and 6,129 liked the original Italian best.

Rennert to Direct New Met "Nabucco"

Gunther Rennert, noted German opera director, has been engaged to direct the opening production of the 1960-61 season at the Metropolitan Opera, a revival of Verdi's "Nabucco." Teo Otto will design the settings, and Thomas Schippers will conduct. The cast will include among others, Leonie Rysanek, Rosalind Elias, Eugenio Fernandi and Cesare Siepi.

OBITUARIES

■ **Ernst von Dohnanyi,** 82, noted composer and pianist, died in a New York hospital after a heart attack on Feb. 9. Since 1949 he had lived in the United States, and was professor of music at Florida State University in Tallahassee. He also taught at Ohio University and had given concerts in various cities, his last New York appearance in 1953.

Born in Pressburg, Hungary, he studied at the Budapest Royal Academy of Music with Eugen d'Albert, and in 1897 made his Berlin debut as pianist and the following year his American bow. He toured widely, and was for a season in 1925 conductor of the City Symphony in New York. In 1919 he became director of the Budapest Academy and the following year president and conductor of the Hungarian Philharmonic Orchestra. In 1931 he was named director of the Radio in that country. He was an anti-Nazi, and resigned his Academy post upon demands that he discharge his non-Aryan assistant. In World War II both of his sons died. After the war he left Hungary and went to Argentina, before coming to the United States.

Among his compositions, the most popular were his "Ruralia Hungarica" and Suite in F sharp minor for orchestra and his "Variations on a Nursery Theme" for piano and orchestra; he also composed operas, two piano concerti, chamber works and many smaller piano pieces.

■ **Edwin Fischer,** 74, noted Swiss pianist and conductor, died in Zurich on Jan. 25. One of the most noted interpreters of Beethoven and other classics, Mr. Fischer studied at the Basle Hochschule with Hans Huber and with Martin Krause at the Stern Conservatory, Berlin. He was professor of piano at the latter school, 1905-14, and then at the Berlin Hochschule until 1935.

■ **Andrew Schulhof,** 65, concert manager, died at his New York home on Feb. 8. He was born in Szeged, Hungary, and educated in that city and Berlin. He was manager of the Berlin Philharmonic Orchestra and Wilhelm Furtwaengler, conductor, before coming to the United States in 1939. He had charge of worldwide management of Sir Thomas Beecham and Ernest Ansermet for more than 20 years, and managed conductors Paul Kletzki, Peter Maag and the late composer-pianist Ernst von Dohnanyi, among others. Surviving are his widow, Belle Schulhof, who was his partner in the concert management, and his stepson Thomas Roboz.

■ **Dorothy Lawton,** 85, music librarian, died in Bournemouth, England, on Feb. 19. A pianist, teacher and lecturer on the history of music, she was born in Sheffield and came to the United States with her family while a young girl. She studied piano here with Stojowski and others before becoming affiliated with the New York Public Library. The Music Library on East 58th St., New York City, one of the best equipped in the world, was largely her creation in 1920 and she headed it until her retirement in 1945.

Castings and Contests

The third season of American Opera Auditions, a non-profit organization designed to discover, through a national competition, outstanding new voices and launch them in operatic careers, is being held in 1960. John L. Magro, president of the organization, recently visited Italy and completed arrangements for participation as judges of Sen. Giovanni Degli Alfieri, president of the Associazone Lirica e Concertistica Italiana, and Comm. Mario Colombo, general director of the Associazione, one of the co-operating agencies in Italy.

American Opera Auditions was organized with the cooperation of the Cincinnati College - Conservatory of Music by Mr. Magro and Hulbert Taft, Jr., who in the name of the Taft Broadcasting Co., has made grants assuring the continuance of the project.

Regional preliminary auditions for the 1960 competition will be held in April in various cities among which are New York, Chicago, San Francisco, and Cincinnati. Applicants from other cities will be notified where they may present themselves for auditioning. Finalists who may number 20 will be auditioned in New York in May to determine the winners.

Registration for the 1960 season will end March 31 and will be open to young opera aspirants of professional caliber, between the ages of 21 and 34 years. After final preparation in Milan, winners of the 1960 competition will receive an operatic debut in that city at the Teatro Nuovo in September, 1960. They will receive round-trip transportation to and from Italy and estimated living expenses during a nine-weeks' stay there.

Singers interested in entering the 1960 competition may obtain information and application forms by writing to American Opera Auditions, Inc., Carew Tower, Cincinnati 2, Ohio.

CONTESTS—Composers

The National Federation of Music Clubs will again present a $1,000 award to the individual, artist or musical ensemble that has done the most to further the performance of American music abroad. The announcement was made by Mrs. C. Arthur Bullock of Canton, Pa., president of the organization, and Miss Elsie Sweeney of Columbus, Ind., chairman of the International Music Relations department. The period covered is from September, 1958, through August, 1959. The award may be won by a conductor, a solo artist, a chamber music group or orchestral ensemble.

The first award, given in 1957, went to William Strickland, who introduced a total of 28 American works in concerts given by European orchestras which he conducted. In 1958 the award was made to the Westminster Choir which, in a tour of 22 countries in the far and middle East, gave 147 concerts and presented 41 American works. In 1959 the award went to the Philadelphia Orchestra, Eugene Ormandy, conductor, for the most effective presentation of American music in other countries during the 1957-58 concert season. The Philadelphians played 9 American compositions in 44 concerts in 14 European countries.

Presentation of the award is a project of the International Music Relations department of the Federation. Its object is the furtherance of international understanding through the medium of music. Artists or groups eligible for the award should send details to Miss Elsie Sweeney, 525 Lafayette Avenue, Columbus, Ind. Deadline for sending the questionnaire to Miss Sweeney is March 20, 1960.

•

A new annual cash award for composition in the Junior Division has been announced by the National Federation of Music Clubs. The award of $50, is given by the Pittsburgh Piano Teachers Association as a memorial to their founder, Laura K. Wilson, and honors Mrs C. Arthur Bullock of Canton, Pa., the Federation's national president.

The recipient of the award is to be an entrant in the Federation's Junior Festivals in the piano original composition contest classification. Age limit is from 16 to 18 years, inclusive. Winners will be selected by recommendation of the national chairman of Junior Composition, Mrs. Floyd W. Stewart, 2106 Northwest 17th St., Oklahoma City, Oklahoma.

Other composition awards offered are the Fred Waring $50 award, a $25 cash award to the Junior composer and a $15 cash award to the entrant whose superior-rated manuscript is judged the most outstanding of all superior manuscripts in each class.

Also offered are: the Charles Ives Scholarship, valued at $650, for a summer's study at Indian Hill Music workshop at Stockbridge, Mass.; and the Junior Conservatory Camp Scholarship, a partial scholarship, valued at $75 and given by the NFMC for a six-weeks' session at the Manor Vail Estate, Lyndon, Vt. Two or three manuscripts of original compositions should be submitted in the Charles Ives scholarship. Further information can be obtained from Mrs. Stewart.

Those wishing to apply for the Junior Conservatory Camp Scholarship should apply before March 25 to Mrs. Grace Cushman, 18 East Mt. Vernon Place, Baltimore, Md. The deadline for entry in the other Junior awards is April 10, 1960.

•

The National School Orchestra Association (NSOA) has announced that entries are being received for the second annual Fawick Composition Contest. NSOA, an organization of school and college orchestra directors interested in the promotion of orchestras, has been granted an annual grant of $500 by Thomas L. Fawick, Cleveland industrialist and music enthusiast, to encourage the composition of music especially written for our school orchestras by American composers.

The NSOA Directors Orchestra will play all entries submitted, and the winning entries will be performed by the orchestra under the direction of Thor Johnson, director of the Peninsular Festival Orchestra and of orchestral activities at Northwestern University. The deadline is May 1, 1960. Further details may be obtained from the NSOA Office, 1418 Lake Street, Evanston, Ill.

•

CONTESTS—Performers

The Franz Liszt Sesquicentennial Contest for pianists has put back its deadline to March 8, 1960. This contest is open to American pianists between the ages of 20 and 30, who have made at least one public appearance. Prizes include a cash award of $500, a New York recital, a solo engagement with the Little Orchestra Society, and a recording contract. Address: Liszt Sesquicentennial Committee, 14 East 60th St., New York City.

•

The producers of "The Stephen Foster Story" are again holding a contest to find a male actor-singer to portray the title role in this outdoor drama, presented annually at Bardstown, Ky., in the J. Dan Talbott Amphitheatre in the summer. The man sought must be "between 25 and 30 years of age, about six feet tall and handsome, with a good baritone voice; facility on the piano, violin or flute is also desirable." An intensive rehearsal period will begin on June 3 next, and opening night will be June 24; the series of performances will be given nightly except Mondays for six weeks. Dr. Samuel Seldon, of USC, will be the musical director, and Prof. James Byrd, of the University of Louisville, is the director for the 1960 season. Address: The Stephen Foster Drama Ass'n., Bardstown, Ky.

•

Further auditions for a $1000 scholarship for a young woman 'cellist will be held March 12 by the University of Southern California School of Music. Application forms can be obtained from Prof. Halsey Stevens, chairman of the scholarship committee, SC School of Music, University Park, Los Angeles 7.

DIANA STEINER

Violinist, winner of 1959 National Federation of Music Clubs Young Artist Award; W. W. Naumburg award of N. Y. Town Hall debut, Friday Morning Music Club of Washington, D. C.
Address: 737 Revere Road, Yeadon, Penna.

EDNA WILLIAMS

Soprano

1959 winner of the
JOHN HAY WHITNEY FELLOWSHIP
224 S. Michigan Ave., Chicago, Ill., Rm 716

On the Cover

HOWARD HANSON: OUTDOORS MAN

. . . Nature Inspired Many of the American Composer's Most Notable Musical Scores

By CHARLES C. RIKER

ONE coming to Rochester during the hot summer months with the intent of seeing Dr. Howard Hanson in his studio at the Eastman School of Music would probably be disappointed. He might be in several places at Lake Chautauqua where his wife, Margaret Nelson Hanson's mother, has a summer home, or at the National Music Camp at Interlochen, Michigan, on the shores of Lake Wahbekeness, or as is most likely, on his lonely but very beautiful island a few miles off the coast of Maine.

There with his wife, his Irish terrier, Brian Boru Beowulf Hanson (who, incidentally, dislikes contemporary American music) and perhaps a friend or two, he would be living a life very different from the one he lives during the rest of the year. On Bold Island, Hanson would be pursuing such unmusical activities as carrying water from the well to the cottage, foraging for driftwood in his boat and later sawing it into proper lengths for the fireplace, painting the cottage or a seascape, or taking his daily swim in the icy waters of the Atlantic, perhaps twenty strokes out, hopefully twenty strokes back.

■ Howard Hanson has always loved water, the sound of it, the sight, smell, feel and taste of it. As a boy, he played along the banks of Sand Creek in Wahoo, Nebraska, where he was born. As the first winner of the Prix de Rome in music, he composed his first symphony, the "Nordic," and the "Lament for Beowulf" with the splashings of the fountain of Aqua Paolo sul Giancola almost at his back.

One may even go so far as to say that, as out of the sea came all living matter, so the sea, in a sense, may be thought of as a symbol of Hanson himself. Out of his life has come the richness of creativity, of teaching, the monument which is his—the Eastman School of Music—the constant inspiration to students and faculty, young and old, the fruitfulness of his ancestors, knowledge and wisdom, humor, and imagination.

Like his forebears, the Vikings of old who swept the seas in their long and narrow boats and discovered America, so has Howard Hanson centuries later discovered America, not only for himself but also—what the Vikings did not do—discovered America for countless others.

Dr. Hanson, like Henry James and T. S. Eliot, discovered and commemorated his native land by living abroad. Perhaps an unstated objective of the Fulbright Fellowship Program is to make the recipients of the awards more aware of the beauties, the traditions, the ethos of their homeland by living for a year or so in Europe. Hanson, living for three years in Rome, became so aware of his heritage that there he wrote two works honoring not only his Nordic past but also the American future.

■ The past which is irrevocable and the future which is unpredictable leave but one choice for a man. And that is a responsibility for the present. With all of Dr. Hanson's hopes for the future, he has made the "now" a reality. What can we do "now" to make music the vital expression of human feelings, emotions, knowledge, and beauty?

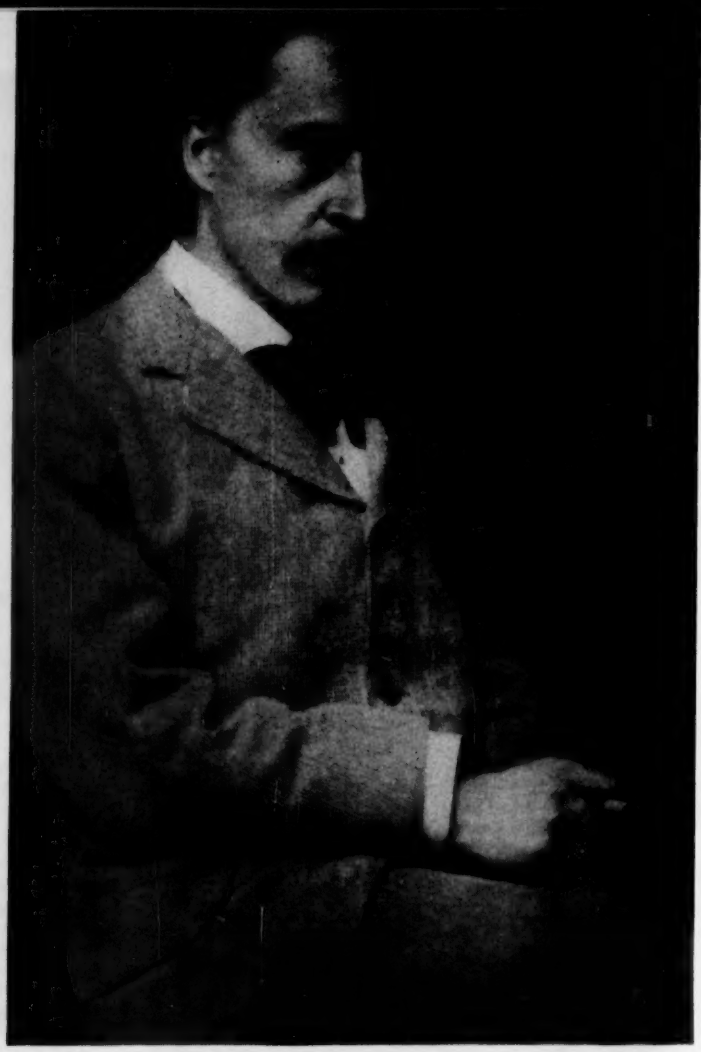
Howard Hanson could have been many men: a financier, a mathematician, a philosopher, an operator of a gasoline service station. He could have served his Maker as a minister of his flock. But he has chosen to serve God and mankind through the medium of music. A man dedicated and consecrated to the Creator, to humanity, and to the arts is rarely come by these days, and those who have served with him are grateful for this opportunity of knowing him.

■ On October 10, 1959, Dr. Hanson was awarded the Huntington Hartford Foundation Award, which added one more to the long list of honors which he has merited and received and which includes some twenty honorary degrees, a Pulitzer Prize, and many citations. The Hartford Award is presented to an artist, composer, or writer who is considered by the board to have made a contribution of outstanding significance to the arts throughout his career. Earlier awards have been made to Salvador Dali and Robert Frost.

In choosing Dr. Hanson for this year's award, the foundation "was mindful of the great contributions to American music made by Dr. Hanson throughout his career. As director of the Eastman School of Music since 1924, he has had a leading role in setting the patterns for educating the musicians, the composers and the music teachers of the United States. As conductor of the American Music Festival at Rochester he has encouraged young composers and premiered many important works. As composer Dr. Hanson has made his name familiar throughout the world by an impressively long list of significant compositions, including five symphonies, the opera "Merry Mount," ballets, choral and chamber music.

The Hartford awards to Robert Frost and Howard Hanson seem both logical and inevitable. Both men have honored their native land to its best interest and to its greatest service. Both men have been sincere in their art, most conscious of their responsibilities. And in its citation to Howard Hanson, the Hartford Award goes on record against the biblical truism that a prophet is not without honor save in his own country.

THE TRAGIC STAR OF HUGO WOLF



HUGO WOLF, WHOSE BIRTH CENTENARY FALLS ON MARCH 13.

By RUTH BERGES

THE genius of Hugo Wolf was destined abruptly to surge and break forth, soar to and reach supreme heights and, after its brief ascendency, with equal suddenness to flicker and die in darkness.

"When one day I am no longer able to compose," he declared, "then nobody need bother about me any longer . . . then everything will be over for me."

From his earliest youth he was convinced that he must be a composer. In spite of parental discouragement and unfavorable circumstances, it lay in his character to persist in the choice of his profession. Anyone else might have termed hopeless his impoverished and bleak existence as he struggled for recognition. But Wolf managed to make the best of and enjoy his lean years. He persevered until for a few years true inspiration liberated and kindled the genius within him.

Born in Windischgraz—formerly a part of the Austrian Empire, now in Yugoslavia—on March 13, 1860, Wolf at the age of five was initiated into the world of music by his father. Musical instruction as well as participation in the home musicales was mandatory for all six Wolf children.

While he showed remarkable progress in playing violin and piano, he was less enthusiastic about—and less successful in—his general school work. Over a period of four years he attended first the Gymnasium at Graz, then the Benedictine Monastery School of St. Paul in Carinthia and, lastly, the Gymnasium at Marburg. He failed altogether to distinguish himself at any of these schools. Finally his father, Philipp Wolf, consented reluctantly to his son's ardent request to let him study toward a music career at the Vienna Conservatoire.

Yet even here Wolf could not adapt himself to a schedule and pedantic instruction. He was a boy, and later a man, who had to be unencumbered and independent in order to study and create. To work on his own he lacked neither incentive nor self-discipline. Thus, after two years at the Conservatoire, his formal education came to an end—according to report, after he had uttered harsh words about its Director.

■ Wolf's physical and spiritual *Wanderjahre* in Vienna followed. As a poor music student and musician he was constantly changing his lodging, often suffering hunger and cold and, above all, lacking the peaceful environment in which to compose. Some money and food packages came periodically from his half-disapproving father, who himself was in financial difficulties. The remainder of Wolf's income derived from rather uncertain music lessons which he gave to various talented—but more often untalented—young Viennese ladies. Here, too, his success was wanting, since he was not above rudely calling his pupils "imbeciles"!

When, soon after Wolf's move to Vienna, Richard Wagner came to town for the production of his "Tannhäuser," a meeting with him became a memorable experience of Wolf's life, which was to shape and strengthen his permanent musical sympathies.

"I applauded until my hands were sore," he wrote home after having attended the performance. "I continued to shout, 'Bravo, Wagner! Bravissimo, Wagner!' etc., so that I became nearly hoarse and the people looked more at me than at Wagner . . . I am quite beside myself about the music of this great master and have become a Wagnerian."

With youthful ardor and glowing with hero-worship, the young Wolf sought to see the master backstage, and open the door of his carriage for him. He even visited him at his hotel, where he succeeded in showing him some compositions. In 1881, when he moved to Salzburg, where he had been appointed second *Kapellmeister* to Karl Muck, he carefully carried along with him, aside from a bundle of immediate necessities, a large plaster bust of Wagner.

Rehearsing the chorus in Strauss operettas bored the impatient young composer. One day he characteristically suspended the rehearsal, exclaiming, "Oh, leave that stuff! I'll play you something from 'Tristan' instead." Needless to say, the uncompromising individualist's tenure as assistant to Muck was short-lived.

He was better able to champion the Wagnerian cause in public when in 1884 as a result of some friends' influence, he became music critic for the Vienna *Salonblatt*. Taking his stand as a true Wagnerian, he castigated Brahms and praised Bruckner, whom he had grown to love and respect as a man and composer.

In his capacity as a writer on music, Wolf refused to cater to Viennese ease and unconcern or Gemütlichkeit, preferring to speak his mind at any price, condemning whom and what he pleased with pungent and even violent words. The price was high; he made enemies in high places, where for his own benefit and advancement he needed friends.

Nevertheless, he had the friends he truly wanted, such as Felix Mottl, Adalbert von Goldschmidt, the Langs and the Köcherts, and many others whom he made and kept throughout the years—in spite of his candor, often bordering on tactlessness. In the manner of a thoughtless, egocentric artist convinced of his worth, he also "used" them. But he would not cultivate patrons or seek influence through flattery, or by checking his pen or tongue.

Whether he felt at his first meal in Mayerling (summer of 1880) that his generous hostess's coffee was "really atrocious," or after a performance of Brahms' E minor Symphony that "just like God, Brahms understands the trick of making something out of nothing," Wolf never hesitated in voicing his thoughts.

In discussing this strange and rebellious figure with Richard Specht some time later, the much-attacked Brahms was magnanimous: "At that time we used to laugh a good deal at the crazy *Davidsbündler*, when I would read aloud his wild reviews, which I carried around with me day and night; but then we knew only his articles—today we know that he was a serious person who had serious ambitions, and the main thing finally is seriousness, even when it results in something amusing."

■ Wolf's articles for the *Salonblatt*, however, did not exclusively consist of praise for Wagner and severe criticism of his opponents. He offered radical suggestions about improving the operatic stage; he opposed performances of chamber music in large halls; he condemned unwarranted and excessive applause: "In the name of Heaven and all angels and archangels, must the kindling lightning of enthusiasm always travel to the hands and feet? Must there be clapping and stamping? I ask whether in all circumstances applause is called for? Whether applause is a law of nature or only a silly bad habit?" While he admired Berlioz, Beethoven and Schubert remained his undisputed masters.

Wolf continued as a critic until 1887. This was his last activity confining him to a regulated routine and limiting his highly-prized freedom as a composer. In every position—as teacher, *Kapellmeister*, music critic—he had been largely unsuccessful. Moreover, in each capacity, he had imprudently made enemies.

Even when four years later (1891) he was commissioned to write the music for Ibsen's drama "The Feast at Solhaug" (the only work he ever composed to order) he failed—first, by struggling miserably to write it at all since he had no liking for the play; secondly, by missing the deadline; and finally, by disappointing the Vienna Burgtheater with his work.

■ During all these years of obstinacy, hardship and various half-hearted attempts at earning a living, Wolf studied and composed, though his efforts were spasmodic. The great German poets, through their works, became his teachers and most intimate companions.

"Entbehren sollst du, sollst entbehren," ("You must endure") from Goethe's "Faust," Wolf chose as the motto for his String Quartet in D minor (1879). Enduring privation, often living for days on bread and butter and coffee, he did so without complaint, biding his time. He rejoiced in Heine, Lenau or Hebbel lyrics, and for want of hearing Beethoven Symphonies or playing them on the piano, he read and reread the scores until they were in shreds.

His early compositions, many unfinished, included some chamber music, a few short choral works and piano pieces, fragments of a concerto for piano and violin and a symphonic poem, "Penthesilea." (The well-known "Italian Serenade"—one movement of a planned symphony—and "Christnacht"—for soloists, chorus and orchestra—belong to a later period.) Wolf attempted works of a wide scope; the fact that many remained incomplete seems to prove that he was still searching for the ideal musical form best suited to his creative expression.

During the years 1875 to 1888 he also composed numerous songs. Although sensitive and charming, most of these were conventional and hardly comparable to the later works. Exceptions are "Die Spinnerin," "Morgenthau" and a few others. Some were inspired by his very youthful love for Vally Franck, a passion doomed to end unhappily.

■ In 1887, Wolf was summoned to Windischgraz where his father lay seriously ill. He arrived just in time to find Philipp Wolf still alive and to witness his death. Wolf was inconsolable over the loss of his father, who only recently had written to his favorite son: "My wishes are the same as your own—they culminate in your success. It is a task of Sisyphus in which you wear yourself out . . . Don't despair; the sun of recognition will shine upon you yet. That I may witness it is my only wish; it would be the greatest joy in my existence—but hush! Nothing shall disturb your name-day. Think only that you have a father who loves you and whose only joy and hope you are."

Before his father's death, Wolf's attempts to publish his songs had only met with curt, impersonal rejection slips. In 1887, with the assistance of his friend Friedrich Eckstein, Wolf succeeded in having two collections of songs published, the first dedicated to his mother, the second to the memory of his father. Composed over a period of ten years, the songs included the delightful "Das Vöglein," the humorous "Mausfallensprüchlein" and the tender cradle songs.

■ Philipp Wolf's death before his favorite son had achieved anything of note sobered and subdued the 27-year-old composer. This is not to imply that previously he had not been serious and intent upon his life-work. But there had been in him an unconscious irresponsibility and indecision, a lack of considerateness, which in spite of

Folklore-Songs

OF THE UNITED STATES

• ONE HUNDRED AND SIX SONGS TO SING • A BOOK TO READ — 144 PAGES • ILLUSTRATED WITH LINE DRAWINGS • FOR SCHOOLS, COLLEGES AND UNIVERSITIES • HANDSOMELY BOUND — EASY TO HANDLE FOR CHILDREN AND ADULTS • EVERY SONG FROM THE FOLKLORE MUSIC MAP OF THE UNITED STATES • ALL SONGS COLLECTED AND ANNOTATED BY DOROTHEA DIX LAWRENCE, FRAI • SIMPLY AND AUTHENTICALLY ARRANGED FOR THE GUITAR AND PIANO BY WALTER ROSEMONT, ASCAP

GEORGE F. BRIEGEL, Inc., 17 W. 60th St., New York 23, N. Y.

Price $3.50 book only — with Folklore Music Map of the United States $7.00

his optimism and faith in himself, had hindered an earnest choice of direction, purpose and progress.

That, at the time of his father's death, not one of his compositions had been published or publicly performed was a cruel stroke of fate, but its harshness served to make the young composer rally his resources, to put an end to idle, haphazard wandering and experimenting and to "settle down."

Suddenly he was no longer simply the promising son on whom all hopes were staked; he was now the man in the family, concerned with the well-being of his mother and sisters. When his first published songs appeared, shortly after his father's death, Wolf in his happiness suffered all the more acutely the tragic irony that the beloved parent would never know of them. Yet it is quite likely that this reaction was the catalyst releasing the inner drive which was to fulfill his mission in life.

The mere sight of his work in print at last was in itself inspiring. All he required now was quiet seclusion so that he could compose more songs. The ideal place was found at the home of his friends, the Werner family, in Perchtoldsdorf. This was a few hours' walking distance from the beautifully situated Mayerling, where Wolf had spent happy summers in 1880 and 1882. He loved the restful, charming countryside just outside of Vienna.

■ Here, in the winter of 1888, began his astounding production of the Mörike songs, a stream of musical settings, 53 of them, often as many as two gushing forth in a day. He was possessed by inspiration. "I am working incessantly with a thousand horse-power from dawn till late at night," he wrote his brother-in-law, Josef Strasser, on March 23rd. "What I now write, dear friend, I write for posterity too. They are masterpieces . . . I have . . . since 22nd February composed twenty-five songs, of which each surpasses the others, and about which there is only one opinion among men of musical discernment—that there has been nothing like them since Schubert and Schumann . . . You may imagine what sort of songs they are!"

His days were filled with feverish activity. "On his creative days," writes Edmund Hellmer, "it was somewhat difficult to get on with him. Everything about him was excited and exaggerated, he himself, as though harassed and hunted by invisible spirits—in his own words, a man possessed." On Sundays he would invite his friends to play and sing for them the week's new compositions.

■ The volcanic creativity that began in Perchtoldsdorf in 1888 continued throughout the next three years. The Mörike songs were followed by 20 settings of Eichendorff poems, the Goethe cycle, the 44 songs of the "Spanish Songbook," Gottfried Keller's "Alte Weisen," and the first "Italian Songbook."

Upon the heels of this prolific production came a degree of fame, slowly at first, to be sure, but publication, performances and gradual recognition through the press were encouraging. Wolf began to travel in Germany, made new friends and seriously started to search for an operatic subject. It was found at last in Rosa Meyreder's libretto of Pedro de Alarçon's "The Three-Cornered Hat," retitled "Der Corregidor" by Wolf.

Once again, in 1895, he retired to Perchtoldsdorf to compose his opera. It was completed within the same year and performed in Mannheim in 1896, where his friends' efforts helped to make it more or less a *succès d'éstime.*

Like Beethoven and Schumann, Wolf had strong operatic aspirations; like his predecessors he lacked the ability to sustain throughout an opera the necessary dramatic quality and unity. Like Beethoven in "Fidelio," he was most successful in "Der Corregidor" with his glowing and tender scenes of conjugal love and bliss.

In the year 1896 also falls the composition of the second "Italian Songbook" and the Byron songs. In 1897 followed the "Songs after Michelangelo" and the beginnings of a second opera, based on Alarçon's "Manuel Vanegas."

■ For some time he had been tense and irritable from overwork, the excitement over the production of his opera and sudden successes. He complained of extreme tiredness and frightful dreams at night. His behavior became unpredictable and erratic; he had long been highly emotional. Under his concentrated, self-consuming activity, his mental stability collapsed. A disease contracted in his youth broke out anew, with all its attendant misery.

An incident involving Gustav Mahler, then director of the Vienna Court Opera, was the immediate cause bringing on his long-threatened insanity. Mahler had regretfully informed Wolf that a tentatively scheduled performance of "Der Corregidor" would not take place. After their meeting, the bitterly disappointed and enraged Wolf raved to his friends about his having become director of the Court Opera; he himself would now produce "Der Corregidor." His mind had become completely deranged; he was incoherent and suffered delusions of grandeur. There was no alternative but to have him institutionalized on Sept. 20, 1897.

In January, 1898, some hope was stirred when he was discharged as cured, but soon afterwards he attempted suicide by drowning in Traunkirchen. Voluntarily he entered the *Landesirrenanstalt* in Vienna, where his malady steadily progressed until death, on Feb. 22, 1903, delivered him from an existence which could no longer be called life.

The Hugo Wolf House in Doebling near Vienna. Next to Perchtoldsdorf and the lake of Unterach, this was one of the composer's favorite spots between the years 1888 *and* 1901. *Here he wrote a majority of the Goethe Lieder.*

■ For posterity there remained, inimitable and unsurpassed, hundreds of songs—each one a gem of life, drawn from its manifold aspects—extending his own meteoric existence into immortality.

When, shortly before his breakdown, Wolf set to music the sonnets of Michelangelo, those profound philosophical truths of the transitoriness of life and inevitability of death in "Alles endet was entstehet"—his somber "Vanitas vanitatum"—did he have a premonition that his creative days were numbered?

Whatever Wolf's thoughts or presentiments may have been, the Michelangelo settings were a fitting finale to his creative works depicting every mood, ranging from the poignant lyricism of the Mörike and Eichendorff songs to the spirit, passion and color of the Spanish Songbook.

And surely the parellel to his own life in "Wohl denk' ich oft" had not escaped him:

I often ponder on the life
behind me,
And how it was before I met
you, love
What being then did think or
bother with me,
And lost was every day, devoid
of love.
I thought to song entirely to
devote me,
To flee the crowds and seek
the realms above,
Today by all in praise and
fault I'm often named,
And who I am all know and
why I'm famed!

Thus ended a life all too briefly illumined by creative genius, the products of which continue to inspire the world, and will continue to do so long after the era which produced them has ceased to be.

NEW YORK OPERA AND CONCERT BEAT

METROPOLITAN OPERA

La Forza del Destino, Feb. 1, E—The return of the Verdi opera after a year's absence was carefully prepared, but the inroads of colds placed a heavy hand on it. Fernando Corena, who sang one act of Fra Melitone's role, had to turn it over to Gerhard Pechner for the last two, owing to hoarseness. The latter gave a creditable reading of this buffo part.

The return of Ettore Bastianini after two years' absence as Don Carlo was also very much hampered by a rough voice and slight indisposition, so that one could hardly form an opinion of his impersonation.

Leonie Rysanek sang Leonora for the first time here, and, though she was not at the peak of condition, gave to the role some very intense and moving singing and acting. Her aria in the final scene, "Pace, Mio Dio" was beautifully sung.

Richard Tucker as Don Alvaro was a vigorous vocal exponent, if not a very subtle actor. His duet with Bastianini, "Solenne in quest 'ora," was much applauded.

Cesare Siepi's performance as Padre Guardiano was a strong and noble-voiced impersonation, one of the best of this variable evening. Mignon Dunn dealt capably with the hoydenish role of Preziosilla, though the present stage direction (perhaps wisely) does not permit her to perform a drum solo. Other roles were fulfilled ably by Louis Sgarro as the Marquis of Calatrava, who meets a violent end in the first scene; Carlotta Ordassy as Curra; Paul Franke as Trabucco; and Roald Reitan as a Surgeon. The beautiful scene in the monastery courtyard was sung with fine vocal skill by Miss Rysanek, Mr. Siepi and the chorus.

The production by Herbert Graf is a colorful one, especially in the battle scenes. The sets and costumes designed by Eugene Berman have a sumptuous and suggestive beauty, particularly the final one for the hermitage.

Thomas Schippers, American conductor, who was leading his first "La Forza" at the Metropolitan, showed much assurance, and gave a particularly strong reading of the overture, which as usual was played after the first scene.

Though the work does not today have the vocal and dramatic appeal that it did in the fabled days of Caruso, Scotti and Ponselle, it nevertheless—despite the somewhat disjointed plot—has episodes of moving tonal beauty that registered strongly with an approving audience.

R. K.

Die Walküre, Feb. 9, E—A sold-out house with many standees was on hand for the restoration of the second "Ring" music drama after one season's absence. There were a number of new assumptions of roles. Birgit Nilsson was the Brünnhilde, Jon Vickers the Siegmund, Aase Nordmo Loevberg the Fricka, Jerome Hines the Wotan, Irene Dalis the Fricka, and Dezsö Ernster the Hunding; a bevy of new singers assumed the roles of the other Valkyries. The old settings by Lee Simonson were given some splendid new lighting effects and colorful new costumes by Mary Percy Schenck. Herbert Graf staged the mighty drama with many fine details, while the work of Karl Boehm as conductor was one of splendid achievements. It was Mr. Boehm's first "Walküre" at the Metropolitan, and an outstanding one.

The Brünnhilde of Miss Nilsson was eagerly awaited. If it was not as outstanding as her Isolde—especially in the opening scene of Act II, when she had some difficulty with the upper notes in the "Cry"—the scenes later in the opera were sung with warm communication. Particularly the "Todesverkündigung" was nobly and regally evoked.

A real sensation was created by Mr. Vickers as Siegmund. It has been almost a generation since such lyrical singing has been heard in the role, and the full-voiced proclamations (together with his magnificent stage presence) were stirring in the extreme. He also acted the part with much intelligent and expressive detail. After each act, applause for the artists mounted to acclamations.

As Wotan, Mr. Hines was a commanding figure and sang with a good command of the difficult role, if some of his vocal effects were not very powerful in the first part of the evening.

Miss Loevberg, especially in Act II, rose to the dramatic and musical demands of her role in fine style, making one of the best impressions she has made in her American appearances thus far. Miss Dalis gave a strong and dramatically dignified portrayal of Fricka's demanding interview with Wotan in Act II, and is capable of giving a worthy reading of the roles she undertakes. Mr. Ernster was a noble and restrained exponent of Hunding, if rather less of a "menace" dramatically than one expects; his voice was serviceable, but not as strong as it formerly was. The Valkyrie ensemble included the Misses Krall, Ordassy, Lind, Roggero, Lipton, Dunn, Vanni and Amparan, who contributed vocal vigor and dramatic credibility to their portrayals.

One of the revelations of this performance was the high degree of sensuous beauty that was extracted from the orchestra and the fact that the singers also applied agreeable tonal methods to much of the music. Much praise must be bestowed on the warm and plastic musical conception that Mr. Boehm gave to the huge score. On this occasion, the orchestra rose well to the demands made upon it.

In the staging, the combat at the close of Act II was particularly commendable, with a fine coordination of lighting and other effects. In general, this "Walküre" deserved the long applause which followed each act, with many listeners standing in the aisles during repeated recalls for the singers.

R. K.

Scene from the revival of Verdi's "Simon Boccanegra" at the Metropolitan. The tableau in Act II shows the late LEONARD WARREN *in one of his last appearances, as Boccanegra (on couch),* RICHARD TUCKER *as Adorno, and* MARY CURTIS VERNA *as Amelia. (Photo by Louis Melançon.)*

Simon Boccanegra, March 1, E—"Simon Boccanegra" is one of those operas of Verdi's middle period which were unsuccessful in their first version and which were later revised by the composer. In this case the revision was extremely profound and included a revision of the libretto by no less a person than Boito. There are those who feel that "Simon Boccanegra" should actually be classed as a late Verdi work, since the revision falls in point of time between "Aida" and "Otello," and since the revised score shows many evidences of the mature Verdi's growing powers in the use of the orchestra and in choral writing. However, not even Boito could unravel all the intricacies of a plot which is even more involved and obscure than "Il Trovatore," and in spite of many stirring climaxes and thrilling ensembles there were more than a few moments which dragged.

Should the blame for the dull spaces be put upon the composer, the singers, or the conductor? This is not an easy question to answer in the case of a work which is heard at ten year intervals. In any case it was certainly not the fault of the new production, which was superb in every way. Frederick Fox's sets were realistically sumptuous as befits a romantic opera such as this, and imposing in size as befits the great stage and lofty proscenium of the Metropolitan. Motley's costumes were colorful and rich, and Margaret Webster's staging was magnificent in every way.

This reviewer has previously found the operatic conducting of Dimitri Mitropoulos somewhat lacking in drive

and tension, and on this occasion a little more electricity in the pit might have helped in some of the secondary climaxes.

Ten years ago "Simon Boccanegra" was revived for the special talents of Leonard Warren, the Verdi baritone *par excellence*. In this new production he was again entrusted with the title role. There were times, as in the denunciation of Paolo in the second act, when he rose to all the power we have come to expect from him, and there were other times, as in the closing death scene, when he evoked all the pathos one could have wished for. But there were many other times when Mr. Warren was for long stretches barely on the threshold of audibility.

Mary Curtis-Verna as Amelia was guilty of a great deal of uneven singing, in spite of some beautifully soaring top notes. Richard Tucker as Gabriele, Giorgio Tozzi as Fiesco, and particularly Ezio Flagello as Paolo were all superb, singing with line, style, and power, and acting with conviction. The smaller parts, taken by Norman Scott, Robert Nagy, and Athena Vicos, were all up to the unusual high standard which the Met maintains for such parts.

Chorus and orchestra were at their best, with no signs of the fatigue one might expect towards the end of a long and arduous season. Whatever one may think of the Met's choice of such a vehicle for a new production, it must be said that this is one of their best efforts. C. E. R.

OTHER PERFORMANCES

Irene Dalis was heard as Lady Macbeth for the first time with the company on Feb. 4. **Mario Sereni** sang his initial Sharpless on Feb. 3 and **William Olvis** his first Pinkerton, Feb. 22. **Giulietta Simionato** presented her first Amneris with the Met on Feb. 18. **Margaret Harshaw** sang Senta and **William Wildermann** Daland on Feb. 12. The latter was a new Don Fernando in "Fidelio" on Feb. 2. **Pavel Lisitsian,** Russian baritone, was heard as Amonasro on March 3. (Review of latter event in the April issue.)

ROBERT MERRILL *as Valentin in the Metropolitan's revival of "Faust." (Photo copyright by Sedge LeBlang.)*

N. Y. CITY OPERA

The Cradle Will Rock, Feb. 11, E—The New York City Opera opened its short winter season with its first production of Marc Blitzstein's "The Cradle Will Rock." Because of the unusual events surrounding this work's first performance in 1937 it has become something of a legend. On that occasion it was performed without sets, costumes or orchestra. Ten years later it was revived in concert form with an orchestra but still without any staging, so that this revival marks the first time that it has received the full theatrical treatment. And I doubt if it benefits therefrom.

First of all, this work is not an opera; in fact, it is not a theatrical piece at all, lacking as it does either characterization or dramatic action. It is actually a political tract set to music, and the people of the play are types rather than individuals. Since there is no real action involved, it seems to me it would be just as effective in concert form; and since the orchestration is very drab and unimaginative, that it would go as well with the piano alone, just as in its first appearance.

Musically, the work seems to have been inspired by the school of Kurt Weil's "Three-Penny Opera." It is based pretty much on the jazz idiom, and now seems rather threadbare for the most part. The libretto is written in incredibly bad English; so that, all in all, this does not seem to be a happy choice for inclusion in the City Center's American opera series. This opinion was not shared, however, by the large and enthusiastic audience which attended the opening.

The performance was excellent. Lehman Engel conducted with drive and spirit; the staging of Howard da Silva was as imaginative as the nature of the book allowed; and the sets of David Hays were effective. The general level of vocalism was not up to the usual City Center standards, but this is not primarily a vocal score. In fact, two of the most important roles were assigned to "pop" singers, and the whole thing was amplified in the Broadway manner. The cast is too large to permit mention of everyone, but especially effective work was done by Craig Timberlake and Ruth Kobart as Mr. and Mrs. Mister, David Atkinson as the Foreman, Keith Kaldenberg as Junior Mister, and the two "pop" singers, Tammy Grimes as Moll and Jane Johnston as Ella. C. E. R.

The Consul, Feb. 14, E—In an exciting revival of what is probably Gian-Carlo Menotti's greatest work, conductor Werner Torkanowsky and a splendid cast gave further proof of the enduring qualities of the opera. The music is derivative, eclectic and not especially profound. But, to borrow a phrase from our jazz colleagues: "Man, *all* contemporary opera should be so good!"

Mr. Torkanowsky obviously both knows and feels the score to its core, injecting a properly menacing quality into the third act's recapitulation of the "Now our lips say goodbye" theme, and everywhere observing the well-defined moods of the music. The cast, all excellent singing actors, brought enormous vitality to their roles.

Patricia Neway, eight times a week a nun in the current Rodgers and Hammerstein hit, "The Sound of Music," threw off the veil with abandon and gave a well nigh hair-raising characterization of a woman in love, trapped by the red tape of a neutral consulate functioning in a European police state. "To this we've come" was delivered with such a realistic portrayal of desperation bordering on insanity, the audience was swept into the most spontaneous ovation this reviewer has ever witnessed. In fairness, however, it should be added that it is possible for a scene in opera to suffer somewhat from excessive realism, so that the line that followed—"Mrs. Sorel, you're being very unreasonable"—could not escape its reception as comic relief.

All the scenes at the consulate were unusually well played, with a special nod to the poignancy of the duet between the Foreign Woman (Maria Marlo) and Mr. Kofner (Arnold Voketaitis), the old man who befriends her by translating. Jack Harrold brought to the role of Nika Nagadoff, the magician, a moving sense of light-heartedness in the face of defeat. Other roles were most capably handled by Maria Di Gerlando, Ruth Kobart, Dan Merriman, William Saxon, Sam Kirkham, and Chester Ludgin as an ardent and robust-voiced John Sorel.

Of special interest were the roles of the Mother, the Secretary, and the Secret Police Agent, sung respectively by debutante Evelyn Sachs, Regina Sarfaty, and Joshua Hecht. Miss Sachs, who is probably not over thirty, looked every inch the old woman who had suffered the deprivations of war, unrest and family tragedy, and now waits to die. Possessed of a well-placed voice with vibrant low tones and strong top notes, she established her artistry in the first-act trio and continued to confirm the impression. Miss Sarfaty captured not only the impersonal figure of the Secretary as seen by the people waiting for visas, but the pathos in the life of this young woman, nearly unhinged by the strain of daily confronting all these desperate people she is really powerless to help. A mezzo whose considerable range encompasses the warmth of an alto and the penetration of a dramatic soprano, Miss Sarfaty is one of the company's best singers. Mr. Hecht brought his excellent voice and gifted acting to a highly effective interpretation of the sinister police agent.

One regrets the shortness of this season, but hopes audiences in other cities will take full advantage of the company's coming tour with contemporary American works. E. L. S.

The Consul, Feb. 21, A—Singing the role of Magda Sorel in the Menotti opera, Margarita Zambrana gave an impressive showing of a beautifully rich voice well suited to the demands of the difficult role. Cast members joined with the audience in giving her a rousing ovation. Miss Zambrana, who sang in the opening production of "Faust" with the Philadelphia Lyric Opera Association earlier this season and last summer was a featured singer in the revival of the "Duke of Alba" at the Spoleto Festival in Italy, made a striking impression as an actress as well. M. R.

OTHER PERFORMANCES

Carlisle Floyd's "Susannah" returned on Feb. 12 with a familiar cast including **Phyllis Curtin,** in the title role and **Norman Treigle** as the Evangelist. "The Ballad of Baby Doe" by Douglas Moore returned, on the afternoon of Feb. 14, with **Walter Cassel** as Tabor, **Beverly Sills** as Baby Doe, and **Frances Bible** as Augusta.

MARCELLO MORETTO *as Harlequin in Goldoni's "Servant of Two Masters," as performed by the Piccolo Teatro di Milano.*

NEW YORK CITY CENTER

The stunning production given by the Piccolo Teatro di Milano of Goldoni's 3-act play "The Servant of Two Masters" is a sumptuous affair. Filled with broad humor and buffoonery, this classic, though performed in Italian, is international in its appeal. With its rapidly-paced action, its handsome costumes, and appropriately simple but beautiful set, one had the feeling of watching a series of magnificent old Italian masterpieces suddenly coming to life before one's eyes. The remarkable vivacity of the cast, led by the inimitable Harlequin, Marcello Moretto, was a source of vast entertainment.

The plot is filled with all sorts of complicated involvements and mistaken identities, topped off with a duel; a generous serving of uproarious—but always tasteful—slapstick and a most appealing cast. In this classic you see the very roots of comedy and opera bouffe, of our present day theatre. All the great comics of the past several generations—from Chaplin to Gleason—owe much to the Commedia del' Arte, which is personified in "The Servant." As the program notes point out, Arlecchino (Harlequin) is a literary ancestor of such clever servants as the "Barber of Seville." Perhaps, the buffo characters in operas of Rossini, Mozart and Donizetti patterned their lickety-split recitatives and patter songs after this Commedia form. (By the way, several charmingly rendered popular Venetian songs of the period were sung by members of the cast between changes of scenery.)

A vote of thanks goes out to Jerry Hoffman, the young impresario who in association with the New York City Center has brought this fine fare to our city. In mid-March Mr. Hoffman is taking this great theatre group on a national tour. Every lover of the best in theatre, and every student of music drama or dance, owes it to himself to see this marvelous production. D. J.

CARNEGIE HALL

The Orchestra of America, Richard Korn, conductor; **Eugene Istomin,** pianist, Jan. 13, E—The fourth concert in this commendable series devoted to American music provided a variety of interest, although most of the works are period pieces. All the same, it is proper that pioneers and minor composers should receive a hearing from time to time. John Knowles Paine's Overture to "As You Like It" is academically efficient: it represents a casual glance at Shakespeare via German romantic technique at an American perspective. Frederick Jacobi's "Variations for Orchestra on an American Indian Theme," receiving its first New York performance, manages to be rather weakly individual, and sometimes rises to the atmosphere of an incantation.

The largest and most pretentious work on the program was Leon Kirchner's Concerto for Piano and Orchestra in three movements, with Eugene Istomin as soloist. Mr. Istomin negotiated his interpretation from a position of strength—in fact the piano seemed soon noticeably suffering. Great musical excitement was generated by the brilliant piano writing and by the exchanges between piano and orchestra. But beneath the superficial violence and bombast, the music is pleasantly sentimental. The complexities of the orchestral score were not always under control, but the soloist left the audience in no doubt about his capacity to give the music an almost neurotic power.

Howard Hanson's symphonic poem "Lux Aeterna" certainly possesses spaciousness and builds some imposing and leisurely climaxes. With Eugenie Dengel and Harold Kohon as viola and violin soloists, the work took on an eloquent warmth, although the final stunt—an organized orchestral crescendo and diminuendo on a single note—seems incongruous.

Lamar Stringfield's symphonic ballad "The Legend of John Henry" vacillates in idiom: although a Southerner he is no musical Faulkner and can only present his heritage as a veneer. A symphony, "A Night in the Tropics," by Louis Moreau Gottschalk was one of the more successful pieces of the evening. Discovered in Cuba, the incomplete score was well worth restoration by Howard Shanet. P. D.

Artur Rubinstein, Jan. 15, E—This all-Chopin recital which the great pianist gave for the benefit of the Polish Mutual Assistance Fund, Inc., drew a crowded house. It was an occasion for brilliant pianism and mounting enthusiasm. The program included the Scherzo in B flat minor, Op. 20; six Preludes from Op. 28; the Fantaisie in F minor, Op. 49; Nocturne in F sharp minor, Op. 15; Polonaise in F sharp minor, Op. 44; the Barcarolle; 2 waltzes and 3 other etudes, besides the Andante spianato and Grand Polonaise, in which the artist's work reached a climax of sovereign technical and coloristic brilliance. The audience clamored for and received a number of encores. R. K.

Emil Gilels, pianist, Jan. 22, E—It seems a little unfair that the Russians, who have their Sputniks and Luniks, should also have Emil Gilels, whose playing on this occasion aroused his audience almost to fever pitch. There were enthusiastic outbreaks of applause and bravos erupting after each movement of the two sonatas on the program, as well as in the more conventional places.

Certainly Mr. Gilels is a virtuoso technician of the highest order. His fingerwork in the Schumann "Toccata" and in the dazzling Presto assai finale of the Kabalevsky, Op. 45, Sonata was clean, precise, note-perfect, and under such fine control as to permit a variety of dynamic shading that ranged from a silvery *piano* to a steel-fingered *forte*. And, in the first movement of the Kabalevsky sonata, the sheer power and brilliance of the playing produced a triumphant demonstration of the excitement that can be generated by virtuoso pianism at its best.

Gilels, however, is not merely a keyboard thunderer. He opened his program with the Bach "Aria Variata a la maniera Italiana," performed with a wonderfully warm, tender singing tone, and his reading of Schumann's "Arabesque" was marked by exquisitely sensitive dynamic shading and rhythmic nuance.

For the heart of his program, the Russian pianist chose the Schubert D major Sonata, Op. 53—a sprawling, demanding work that often resists the most determined efforts to give it coherence and unity. He rose impressively to the challenge. The emphasis in this reading was on a driving rhythmic excitement and dramatically abrupt dynamic changes; the effect produced sometimes suggested the "orchestral" sound of Beethoven more than the lyricism generally associated with Schubert's music. It was a conception especially successful in communicating the excitement and drama of the Allegro vivace's main subject, and in filling the concluding Rondo with life and excitement. To one listener, however, the light-hearted Scherzo seemed to become unnecessarily stiff and awkward under the weight of its heavy accents—which also seemed unduly jarring when they appeared in the gentle second movement, where the shock of Schubert's abrupt dynamic changes might appropriately be softened a little to suit the character of the music.

Despite any such reservations, however, the performance as a whole had an air of authority that commanded respect. Indeed, everything Mr. Gilels did commanded respect and admiration, and it is to be hoped that a continuing exchange of artists between the U. S. and the U.S.S.R. will permit us to hear him often in the future. M. R.

Boston Symphony Orchestra, William Steinberg: guest conductor, Jan. 23, A—This orchestra's third afternoon concert presented a varied program of Schubert, Wagner, Barber and Stravinsky. Schubert's Second Symphony in B flat, in no way a remarkable work, was played with deftness and precision. The Overture to "Tannhäuser" provided an excellent example of the fine tone and ensemble of the brass. The performance was saturated with a heroic nobility, which was as fresh and genuine as if the work were being heard for the first time. Mr. Steinberg maintained an intensive control from start to finish.

Samuel Barber's "Souvenirs," ballet suite, Op. 28, was a nice test of the solo capabilities of various instruments. Light in mood and orchestration, the Suite effectively evokes the style of several popular dances. This refreshing instance of a composer writing with sincerity, but not grim seriousness, was appreciated by the audience. The composer was present to acknowledge the applause.

The ballet suite from "The Firebird," by Stravinsky, completed the program. Only too easily a morass of sound, this score in Mr. Steinberg's hands became a clear discourse in textures and sonorities, whilst preserving all the luxuriance of its exotic subject. P. D.

New York Philharmonic, Dimitri Mitropoulos, conducting, Jan. 24, A—the fourth program in the Mahler Festival opened with Webern's "Passacaglia," Op. 1. The work has a strange interest in view of the revolution which its composer initiated in 20th-century music: the influence of Webern is even now difficult to gauge, as it is still in operation. The lurid mood of the "Passacaglia"—this was enhanced in Martha Graham's ballet "Episodes"—is pointed by the use of muted brass, and the achievement of grotesque, but still basically Brahms-Wagner, climaxes.

Mitropoulos brings to his performances of Mahler dedication, vigor and complete understanding. The Ninth Symphony is long enough for all but the devoted listener to indulge in a 15-minute nap and wake to find himself still in the first movement. On this occasion, the program-planners took the precaution of placing the intermission between the second and third movements. The second movement in particular spends several minutes refusing to submit to an ending: but the problems of length and timing must be accepted as part of Mahler's style, like the expansive spread of some 19th-century novelists. The opening of the last movement is some of the most impassioned melodic string writing in the symphonic literature: Mitropoulos brought the strings to bear upon this with great concentration. The final section of the movement, inundated with Wagnerian melodic turns, adds ending upon ending to this eloquent and spacious Symphony of slow music.
P. D.

Boris Christoff, Symphony of the Air, Julius Rudel, conducting, Jan. 31, E—Boris Christoff, the famous Bulgarian basso, was the *raison d'être* of this concert. In excerpts from Gluck, Mozart, Verdi and Moussorgsky he delighted his audience increasingly and achieved a truly dramatic power in tragedy and comedy alike. The basso's voice is rich but never seriously lacking in clarity, equally moulded in all its registers, and sonorous in loud passages while still possessing a slender pianissimo.

In the first part of the program, Mr. Christoff sang Agamemnon's Aria from "Iphigenia in Aulis" by Gluck. The dark tragedy of this was offset next by a light and humorous rendering of Leporello's Catalogue Aria from "Don Giovanni," showing the flexibility of the singer's delivery. After Philip's aria from Verdi's "Don Carlo" came the climax of the evening which received ovation after ovation. In the death of Boris from Moussorgsky's "Boris Godunov" the singer seemed at the height of his powers. In the role of Boris, creating an atmosphere of relentless tragedy, Mr. Christoff gave an impeccable performance from the standpoint of musical and dramatic artistry.

The Symphony of the Air, under Julius Rudel, accompanied well. A heavy and rather uncoordinated performance of Mozart's "Haffner" Symphony was difficult to justify in a program of this kind. More effective were the orchestra's renderings of Gluck's Overture to "Alceste" and Prokofiev's undistinguished symphonic suite, "Lieutenant Kijé."
P. D.

The Cleveland Orchestra, George Szell, conductor, **Maureen Forrester,** contralto, **Ernst Haefliger,** tenor, Feb. 1, E—The program was an outstanding demonstration of the prowess and distinction of this orchestra and its conductor. Mozart's Symphony No. 39 in E flat was played with superb balance and nuance, and the ensemble was a miracle of precision workmanship. One could wish that Mozart performances were restricted to a few first-class orchestras capable of interpreting the works with this rare refinement.

The performance of "The Song of the Earth," certainly one of Mahler's greatest and most characteristic works, was one of the finest yet given in the Mahler centenary series. Ernst Haefliger, Swiss tenor, making his New York debut, imbued the soaring lines with power and warmth. His quality sometimes suffered in the extremes of compass, but he always sang with a thorough understanding of the music and poetry; his diction was exemplary. Miss Forrester sometimes had difficulty in penetrating the web of orchestral sound. In the final "Farewell" she perfectly caught the mood of hypnotic mysticism and her soft high register had a delicate, luminous quality. This autumnal work, saturated in the sorrows of decadent romanticism, was a fine tribute to its composer in one of the most notable concerts of the season.
P. D.

The Philadelphia Orchestra, Eugene Ormandy, conductor, **Eugene Istomin,** pianist, Feb. 2, E—The Philadelphians brought to New York the first hearing of Darius Milhaud's Symphony No. 8 ("Rodanienne"). This is a work marked by lyricism, predominantly in the first two movements, and which fully uses the orchestra in the last two movements. The first movement is the most original in conception—this represents the source of the river Rhone, and the later movements gradually take it to the sea. The first movement, mysterious and violent, is effective in its emasculated utterances of string harmonics and piccolo: but the interest is not sustained and the obsession with solo violin seems overdone. In all the movements, the composer establishes a unity so thoroughly as to approach monotony. The second, serene and nonchalant, seems to lack the quality of Milhaud's earlier lyrical style, and the third takes on a conventional but cohesive form of orchestral, rhythmic bustle. The finale has little of substance to add to a work which nowhere fulfills the imaginative promise of its opening.

Eugene Istomin was the soloist in Beethoven's Piano Concerto No. 4 in G. In the first movement the interpretation emphasized detail at the expense of an overall view and the music was given an irrelevant, Brahmsian loveliness. The cadenza is too long for present-day purposes and repeats too much of the earlier material. The finale has a spirited dash and was the most successful.

Earlier in the program the orchestra gave J. C. Bach's interesting Sinfonia for Double Orchestra in E flat and a fairly rational version of Strauss' "Don Juan."
P. D.

Malcuzynski, pianist, Feb. 3, E—Birthdays are always happy occasions, and a number of Polish organizations saw to it that this all-Chopin program marking the 150th anniversary of the composer's birth was properly festive. (It must be admitted that the number of stage seats was directly proportionate to the number of empty seats in the parquet, but this did dampen the effect.)

To listeners who have in previous hearings considered Malcuzynski a unique Chopin interpreter, this recital was a disappointment. The pianist once again confirmed his musical intensity, but the clear projection of both his and Chopin's ideas was marred by some very erratic playing. At times, there was a jarring shift in mood, tempo and tone from one measure to the next and abuse of rubato, percussive harshness, blurred trills and arpeggios were other defects. Since a sufficient number of passages were played excellently, one supposes that a too-heavy concert schedule and a surfeit of Chopin have taken something of a toll on the artist. One looks forward to future appearances when Malcuzynski may be in a position to measure up to the artistry an audience justifiably expects of him.
E. L. S.

ERNST HAEFLIGER, *Swiss tenor, made his New York debut as a soloist with the Cleveland Orchestra in Mahler's "Song of the Earth."*

Kurt Weill Evening, Feb. 7, E—Lotte Lenya's back in town! As if she or her late illustrious husband, Kurt Weill, ever left it—what with "Three Penny Opera" going strong in its fifth year at the Theatre de Lys and "Mack the Knife" still ruling some of the popularity polls in the record field. She appeared, replete with her gravelly but haunting voice, with soloists Ralph Herbert (who sang superbly), Polyna Stoska and Didi van Eyck (both in fine voice), Ludwig Donath and Maurice Edwards; as well as a male quartet consisting of Eugene Green, Richard Krause, John Kuhn and Roy Urhausen. The concert orchestra was under the baton of Maurice Levine.

The climax of the evening was the presentation of "Three Penny Opera" in the original German concert version. At all times, Miss Lenya was the center of the stage. A beautiful singing tone is not one of her attributes. But when one becomes attuned to her art, one can accept this as anything but a deficiency, for of first importance to her is her incisive diction; her biting, sarcastic wit and her ever-present, smouldering despair.
D. J.

Cleveland Orchestra, George Szell conducting, **Henryk Szeryng,** violinist, Feb. 8, E—It is hard to say which aspect of this concert rates top billing: Szeryng was nominally the star of the evening, and his Mendelssohn Concerto was a thing of wonderful purity and sweetness; but so strong an entity is the Cleveland Orchestra that the listener's admiration was almost evenly divided. The program consisted of Berlioz's "Roman Carnival Overture," Benjamin Lees' Symphony No. 2; the Mendelssohn, and Beethoven's Fifth. And each was marked by qualities which, if not unique with the Cleveland, nevertheless mark it as one of this country's best: a rich string tone, quick and unanimous flexibility in dynamics, an array of first-desk men who make every solo passage a joy to hear, and a generally virile and disciplined approach to the music at hand.

Under these circumstances, Lees' Second Symphony had an auspicious New York debut and his gifts were brightly displayed. Though he is obviously not preoccupied with the orchestra *per se*, he knows how to use its full resources with never a muddy or indecisive movement and the translucence of the scoring is among the work's most appealing qualities. Musically, it seemed exceedingly segmental, darting nervously from epigram to epigram with few of the thematic ideas given a chance to take root or grow. The finale, however, was much less afflicted in this way, and its low, funereal opening was sustained and effective. In spite of the objections mentioned here, the Symphony as a whole had an air of sincerity which deserves its due.

As for Mr. Szeryng, his attitude was benevolent and his playing refined, but not too much so. I have never heard the Mendelssohn more movingly played. S. F.

Nicolai Gedda, tenor, **The Cappella Russian Male Chorus, Nicholas Afonsky,** conductor, Feb. 12, E—Mr. Gedda, who is best known in New York for his work at the Metropolitan Opera, presented a concert of Russian music with the assistance of the Capella Russian Male Chorus. The tenor sang two groups of solos, which included songs by Rimsky-Korsakoff, Rachmaninoff, Glinka and Moussorgsky; arias by Rachmaninoff ("Aleko") and Tchaikovsky ("Eugene Onegin"); and two groups with the chorus, which included works of Archangelsky and Chesnokoff, and traditional folk songs. The chorus performed works by Bortniansky, Glazunoff, A. Rubinstein and Nischensky.

Mr. Gedda is well known for his sensitive and musical work, and for his skillful handling of his good tenor voice. On this occasion his work was up to its usual high standard. The chorus, as its name indicates, sings without accompaniment; it is a good example of the qualities we have come to expect of such groups, displaying an extraordinarily wide range of pitch and dynamics. The interpretations of the conductor, Mr. Afonsky, were musical and more conservative than we sometimes hear from Russian choruses.

A whole evening of this music is perhaps a bit much, but for devotees of the Russian Romantics this was no doubt a splendid program. Werner Singer was the excellent accompanist for Mr. Gedda's solo groups. C. E. R.

Myra Hess, pianist, Feb. 13, A—With a certain melancholy appropriateness, Dame Myra Hess's final appearance in Carnegie Hall (apparently soon to become a skyscraper site) was devoted to Beethoven's final sonatas for the piano, Nos. 30, 31 and 32. "Let us hope," the pianist said, in response to the ovation accorded her, "that a miracle may happen and that I may play for you again in this great hall." If the miracle fails, however, her performance on this occasion had an air of grandeur which was entirely fitting. The essence of that quality, of course, lay in her playing. At how many moments during the concert did her deep thoughtfulness take precedence over purely pianistic flair! The finale of No. 31, for example, is often played in more bravura manner, but seldom have the crescendos been built with more stately significance, and never have the climaxes had more meaning. Her interpretive stature, so evident in the shaping of massive and difficult passages in Beethoven, shows through just as radiently in the deceptively simple openings to slow movements which mark, particularly, No. 30 and No. 32. How simple is the right-hand melody, yet what artistry is required to mold these melodies with a firm hand! The substance of Dame Myra's performance—if it can be reduced to the simplest summary—is that she is a musician first and foremost, and her splendid piano performances are a means to an end. S. F.

The Minneapolis Symphony, Antal Dorati, conductor, Feb. 14, E—This orchestra, under its most enterprising director, presented a notable program involving two New York premieres. The first was Sessions' Symphony No. 4, written for the Minnesota Centennial Commission of 1957, and the second was Gunther Schuller's "Seven Studies on Themes of Paul Klee." There is no doubt that Mr. Schuller's work was the more popular with the audience, which laughed at or laughed with the music at several points. But initial popularity or unpopularity with audience or critics is never conclusive evidence of a work's merits.

Mr. Sessions' Symphony is uncompromising in its artistic seriousness and the composer's idiom makes demands upon the listener. The three movements, which were suggested to the composer by the three ancient dramatic categories of Comedy, Tragedy and Pastoral, contain finely graded contrasts of mood. To an unperceptive listener the moods and textures might seem opaque and monotonous, but even if the impact of sound was in parts confused, there remains the feeling that after further hearings there would emerge a decided logic and control. The tragic mood of the central movement was communicated and the unity of this movement was audibly successful in spite of its changes of tempo.

Mr. Schuller's work is a series of brilliant studies in technique based on the thought, imagery and sound suggested by seven Paul Klee paintings. The clarity of the individual moods was delightful, but—charming as the Klee idea is—from a musical standpoint many of the sections were too long for their ideas and some were especially repetitive. The later studies were not as imaginative as the earlier ones and do not conclude the group well as a whole. But it was fascinating to hear "The Twittering Machine" and "The Blue Devil" come to musical life.

(An elderly gentleman nearby twittered in sympathy and during the Eerie Moment a lady, visibly affected, uttered, "My God!")

The program opened with the "Roman Carnival" Overture by Berlioz and ended with a reading of Brahms' Symphony No. 2 in which the string melodies were given great warmth. P. D.

The Cleveland Orchestra, George Szell, conductor, **Leon Fleisher,** pianist, Feb. 15, E—The Schumann Fourth Symphony achieves within the four parts of its single, extended movement, a concise and deeply expressive musical statement. One would be hard pressed to think of any other American orchestra so ideally suited to conveying Schumann's musical language as is the Cleveland. The dimension of their responsiveness, the many colors of their rich tone, artful use of dynamics and varied attacks, and well-developed ability for both sustaining a mood and changing it, made the listener keenly aware once more of the striking genius of this composer. In the third movement, the 'cellos and basses achieved an almost organ-like sonority in accompanying the violins' delicate, weaving figures. The *Langsam* transition from this movement to the finale, revealed the richest orchestral tone this reviewer has heard in a very long time. Mr. Szell commands with authority, and his musicians respond with meticulous attention.

The art of the orchestra was further demonstrated in Mozart's C Major Concerto, K. 503, with Leon Fleisher as

NORTHWESTERN UNIVERSITY
School of Music
announces
series of lecture-demonstrations
by
Mme. Lotte Lehmann—April 11-29
and
Vronsky and Babin—May 9-20
The artists will work with advanced students from the School of Music in sessions open to the public.
For further information write:
School of Music, Northwestern University, Evanston, Ill.

soloist. Although Mr. Fleisher's playing seemed a trifle harsh and jagged in comparison with other hearings, it still managed to give substantial evidence of his considerable talent.

The premiere of the evening was George Rochberg's Second Symphony. This rather noisy 12-tone work sometimes sounded a little like Alban Berg. It was most successful when it most nearly approached orthodox tonality, with an effective finale that featured sustained notes in the strings, lots of percussion, and some complicated brass work. E. L. S.

Philadelphia Orchestra, Leopold Stokowski, conducting, **Shirley Verett-Carter,** mezzo-soprano, Feb. 16, E—The return of the eminent conductor as a guest with the orchestra which he placed on the musical map about 45 years ago was a feted occasion. The house was crowded to capacity, and there were many ovations, including standing applause of minutes' duration by the audience and the players themselves.

Mozart's Overture to "The Marriage of Figaro" was the opening work, outlined with typical Stokowskian smoothness, finesse and precision. He conducted from a special silver podium with rounded steps, and the orchestra had been re-arranged so that most of the strings were arranged from left to center, but the 'celli and basses in the rear with the brass.

The Falla ballet suite "El Amor Brujo" had Miss Verett-Carter, a product of Juilliard and a singer with a warm and throaty mezzo voice, interpreting the three songs in this work. Stokowski's reading had pages of silken sheen and at other moments was most forceful without, however, bringing to the colorful work a very distinctive Iberian feeling.

Respighi's suite "Pines of Rome" had very strong contrasts, with special stress on the calm of the Janiculum, with its recorded nightingale, and the clangors of the concluding march of Caesar's legions.

In the second half, Shostakovich's Symphony No. 5 had a most effective, broadly conceived reading, if there were some individual conceptions of tempi and building-up of structure. The Philadelphia players played their hearts out for their erstwhile conductor. The closing panegyrics were loud and long. In short, a heart-warming occasion. R. K.

Boston Symphony Orchestra, Charles Munch, conductor, **Gregor Piatigorsky,** 'cello soloist, Feb. 20, A—Subscribers to the Boston Symphony's Saturday afternoon series received excellent value at the fourth concert of the current season. They were treated to top-rank performances of classical and romantic masterpieces, plus a New York premiere of a very interesting contemporary work.

Munch's *con amore* reading of the Symphony No. 39 in E flat was entirely appropriate to this most affectionate of Mozart's monumental threesome. Tone quality was elegant, tempi were relaxed, yet the more brilliant passages and the finale, particularly, were properly contrasting with crisp, incisive playing.

Nicolai Lopatnikoff's "Music for Orchestra," Op. 39, received a first New York performance, and was heard in place of the previously scheduled "Attis," by Robert W. Moevs. The work is skillfully crafted in one piece, but containing four distinctly contrasting sections: Andante; Allegro molto; Allegro; Andante. It is highly expressive, very difficult to perform, and decidedly worth rehearing. The piece opens with a brooding Andante, a portent of the conflict that lies ahead in the Allegro molto. Briefly relieved by a short slow section—a breather—it is once again whipped into a maelstrom of musical angularity. The stark harmonic treatment of the closing Andante brings abatement but not release to the listener until the final note.

Dvorak invested his B minor 'Cello Concerto (as well as the A minor Violin Concerto) with a wealth of melodic and rhythmic material. He was, however, too much of a symphonist and orchestral colorist to confine these riches to one solo instrument, and this concerto requires not only a virtuoso 'cellist, but a virtuoso orchestra, with first-rate principals. It is to his credit as a great artist that Piatigorsky performed his difficult part with much skill and beauty of phrase, while always maintaining a modest regard for the proper *rapport* of all the instrumentalists. R. I. F.

CHARLES ROSEN, *pianist, heard as soloist in Brahms' Piano Concerto No. 2 with the National Orchestral Association.*"

The **New York Philharmonic, Leonard Bernstein,** conductor, Feb. 20, E—This reading of Mahler's great Symphony No. 2 was filled with unusual rubatos, questionable tempi, and clouded by what seemed a very superficial concept of the work. The trend was set hastily in the second measure, where the 'cello and bass sixteenth notes were executed as slurred thirty-seconds. The entire third movement suggested that St. Anthony's fish were flying, not swimming with the "flowing motion" indicated in the score. The "Ich bin von Gott" section of the fourth movement had a syrupy quality not in keeping with the spirit of the words or music, and in the fifth movement, the **Langsam** passage (where the chorus enters section by section following the soprano-alto duet) was rushed to a frantic degree.

Probably most discomforting were the strange liberties taken in dynamics. Everything was either loud or soft, and the former clearly predominated—with complete disregard for the many gradations and sudden changes Mahler considered important enough to indicate.

One felt that the conductor was not sufficiently prepared to cope with the symphony's broad scope, and might have profited from using the score. The Rutgers University Choir was earnest, but musically immature and so hampered by garbled German diction it was impossible to understand the words except in those sections doubled by the excellent soprano soloist, Phyllis Curtin. The other soloist, Regina Resnik, brought considerable feeling and impeccable diction to her role, but neither was quite able to combat the undistinguished level of the performance.

The concert opened with Seymour Lipkin conducting Diamond's "The World of Paul Klee," an unusually engaging arrangement of 12-tone rows, but a work that lacks the humor and originality of the subject paintings. E. L. S.

Pavel Lisitsian, baritone, Feb. 22, E—A capacity audience including many Russians and Armenians enthusiastically greeted Pavel Lisitsian, baritone of the Bolshoi Theatre, at his first appearance in New York. The singer opened his program with a very relaxed rendition of Handel's "Ombra mai fu" and immediately demonstrated the possession of a beautiful voice, usually under superb control, which, no doubt, comes from perfect breathing. (The numbers calling for a rather rapid tempo were not under such complete control, however.) In the upper range the voice takes on a real tenor quality. During the evening one received the impression that it could be under such command as to make for a perfect interpreter. However, there seemed to be too much of a desire to impress the audience with a magnificent, resonant top tone.

Some particularly beautiful singing was heard in the Ravel "Don Quichotte" songs, also in the air from "Ernani" and the Armenian folk song by Dolukhanyan. The other composers represented were Mozart, Schumann, Schubert, Tchaikowsky, Rachmaninoff, Shaporin and Khachaturian. Naum Walter, a Soviet accompanist, gave sympathetic support on the piano. B. C.

Emil Gilels, pianist, Feb. 26, E—The famous Russian pianist played to a completely full house and had an audience truly appreciative of his sensational technique. His interpretations of the two Russian works on the program were so outstandingly successful that he seemed to be inadequate in almost everything else. Mr. Gilels should certainly not be encouraged to play Bach: the slower sections of the French Suite in G were too dreamily Schumannesque and the faster ones became super-Czerny exercises in dexterity.

Schubert's Impromptu in F minor was exploited for its dramatic potentialities, but the real opportunity for Mr. Gilels' mastery of these moods came in Kabalevsky's Second Sonata, of which the performer must be the ideal interpreter. The fury and panache of the music and the musician came together in the violent impact of the Allegro movements. Given a performance of this caliber, the Sonata could hardly fail to be one of the most impressive examples of Soviet piano music.

This performer's Debussy—he played "Reflêts dans l'eau," "Hommage à Rammeau," and "Mouvement"—belongs to the realistic school. Every note was audible and the impressionist haze was completely banished. The transcription of Stravinsky's "Petrouchka" was an alarming *tour de force.* This music,

normally thought of in terms of orchestral sonorities, was given an amazing and vivid pianistic life through the medium of Mr. Giles' remarkable virtuosity. P. D.

American Opera Society, George Pretre conducting, and soloists. Feb. 23, E—A Poulenc double opera bill presented the American premiere of the composer's much-applauded opera for one singer, "La Voix Humaine," based on a play by Jean Cocteau. The work had its premiere at the Paris Opéra-Comique in 1959 and was given the same year in Milan with success at the Piccola Scala. It shared the program with the same composer's comic opera "Les Mamelles de Tiresias" in New York.

For the occasion, Carnegie's stage was divided into two parts: on one side the orchestra, on the other a setting designed by Richard G. Bason showed a bedroom, in which a long telephone scene was sung and played with great skill by Denise Duval, of the Opéra-Comique, in her American debut.

The opera is a touching and at times heart-rending single scene in which a woman relinquishes her lover—the latter seeming callous, while this is apparently the great love of her life. It lasts some 45 minutes and includes both a declamatory idiom for the soloist and some passages of more sustained lyric quality. There are many changes of mood from deepest hurt to false hope and joy. The reading given by Miss Duval was no doubt definitive. As a whole, the work is too Gallic and "reasonable" to plumb to the very depths of a great renunciation, but it is a success and within limitations a superb achievement. Mr. Pretre, who had appeared with the Chicago Lyric Opera this season, was efficient in conducting the subtle score.

The second half was given to a repetition of "Les Mamelles de Tiresias" which the American Opera Society had previously presented. It is a farce, based on a Greek myth turned into a French satire, and a long and somewhat slapstick work, with much gaiety and abandon, but a good deal of rather dry declamation and talking in a modern opera-comique idiom. It was staged with cleverness by George Mully, and the most important roles were performed with competence by Miss Duval, Martial Singher, Regina Sarfaty, Donald Gramm, Paul Francke, Loren Driscoll, Peter Binder and André Lortie. Pretre conducted with much spirit. D. Y.

Mischa Elman, violinist, Feb. 24, E—Elman is a violinist of extravagantly beautiful tone and a musician capable of spacious and warm interpretations. The renowned performer delighted his audience with a program of concertos by Nardini and Khatchaturian, Fauré's Sonata in A, and Bach's unaccompanied Chaconne from Partita No. 2.

Nardini's Concerto in E minor amply displayed Mr. Elman's individual, vibrant quality. But sometimes the melodic detail was so heavily underlined that the listener lost all sense of total design, other than a rather generalized tonal rapture. This treatment, however, was ideal for Fauré's Sonata: the work is a heyday of arpeggios for the pianist and its sonata form is little more than an ordered succession of melodies. The performers' sympathetic interpretation and ensemble gave the work a poetic eloquence.

Bach's unaccompanied Chaconne—a serious undertaking even for the highly-skilled—was a musical, if not a stylistic highlight. Starting very deliberately, the performer convincingly developed the architecture of this ancient form. Whilst it was a fine vehicle for technical and emotional display, Khatchaturian's Violin Concerto is a tawdry work. It shabbily dispenses the clichés associated with Russian music, and even Mr. Elman's virtuosic rendering failed to mask its glib salesmanship. P. D.

TOWN HALL

Seymour Bernstein, pianist, Jan. 11, E—A benefit recital for the Shirley Bardin Memorial was played by Mr. Bernstein, who had made a successful New York debut six years previously. The program opened with an interesting group of five Fantasies—those in C minor by J. S. Bach and Mozart, Brahms' Capriccio and Intermezzo from his "Fantasies," and Ben Weber's modern "Fantasia." Mr. Bernstein was most successful in the Brahms Intermezzo and the Bach C minor Fantasia. As an encore he added Mr. Weber's "New Adventure" in its first hearing. The reading he gave to Beethoven's Sonata, Op. 101, was slight in conception. The remainder of the list included Mendelssohn's "Variations Sérieuses," Liszt's "Funerailles" and "Tarantella." D. S.

The Bach Aria Group, Jan. 13, E—The second concert this season by this notable organization offered a special bonus in the presence of Richard Lewis, English tenor, along with other noted singers who regularly appear with it. Mr. Lewis sang an air from the "St. Matthew Passion," "Ich will bei meinem Jsu wachen," as well as the aria "Hasse nur" from Cantata No. 76, "Erschuett're dich." His singing was highly effective. Eileen Farrell and he were heard in the duet "Gloria Patri" from Cantata No. 91, both giving very fine examples of vocalism and stylistic feeling. Miss Farrell also sang "Weichet nur" from the "Wedding" Cantata, No. 202, "Seele, deine Specereien" from the Easter Oratorio and "Komm in mein Herzenhaus" from Cantata No. 80. Carol Smith, contralto, was heard to advantage in the Cantata No. 169 and in the aria "Lobe den Harren" from Cantata No. 137. The solo instrumental work was again contributed by Julius Baker, flute, Robert Bloom, oboe, Maurice Wilk, violin, and Paul Ulanowsky, piano. Frank Brieff was the skilled conductor. D. M.

The Balalaika Symphonic Orchestra, Alexander Kutin, conductor, Jan. 16, E—For its annual concert the Balalaika Symphonic Orchestra gave the first act of Glinka's "Russian and Ludmilla," followed by a considerable number of shorter Russian songs and pieces. The assisting artists were Georgiana Fodor, Soprano, Katherina Youreneff-Loparjowa, Mezzo, George Youreneff, Baritone, Frank Karian and Sosio Manzo, Tenors, Arthur Lawson and Oleg Maceralnik, Basses, and Alexander Nichel, Mandolinist. The singing was generally quite good, especially in the case of Miss Fodor, who made effective use of a fine coloratura voice. C. E. R.

Clarion Concerts, Newell Jenkins, conductor; **Adele Addison, Saramae Endich,** sopranos; **Russell Oberlin,** countertenor; **Joseph Sopher,** tenor; **Ara Berberian,** bass; **Robert Nagel,** trumpet, Jan. 19, E—This program provided the intriguing diet of Jeremiah Clarke, Carlos Chavez, and Alessandro Scarlatti. Clarke's Suite in D major for Trumpet and Strings, which contains the familiar "Prince of Denmark's March," for years wrongly attributed to Purcell, was elegantly and stylishly played. The trumpet solo was played by Robert Nagel with perhaps a little too much vibrato, contrasted with the string bloc in this delightfully matched set of movements.

Chavez' Sinfonia No. 5 is a work of insistent seriousness. Whilst adhering to Classical forms, the work is too primitive to be neo-classical: its repetitive, rhythmic urgency is characteristic of the composer's individuality. The slow movement, with its forest of string harmonics and rather unsuccessful double-bass solo, inhabits a strange world. Under Mr. Jenkins' direction the work had all the necessary qualities of rough energy and forcefulness.

Scarlatti's oratorio "Il Martirio di Sant' Orsola," appropriately performed at the opening of his tercentenary year, comprised the second half of the concert. Although the work is lengthy for the short sections it employs, there are superb moments, especially when the drama strengthened the music later on in the work. The imitative duet for soprano (Saramae Endich), and tenor (Joseph Sopher), in the middle of the work, and some of the final arias made the sharpest impression. The performance had a determined drive, even through the recitatives, which sometimes seemed inflexible. Robert Conant's continuo was businesslike but somewhat uninventive. Ara Berberian's rich bass solos contrasted pleasantly with the liquid tone of Adele Addison and the trios, including Russell Oberlin as countertenor, were well balanced. P. D.

MARLBORO
MUSIC SCHOOL and FESTIVAL
RUDOLF SERKIN,
Artistic Director

10th ANNIVERSARY SEASON
June 26—August 7

We are honored to announce
PABLO CASALS
WILL PARTICIPATE AS VISITING GUEST AND TEACHER

For information write:
Anthony Checchia, Manager
MARLBORO
SCHOOL of MUSIC, Inc.
2046 Locust Street, Philadelphia, Pa.

Frank Iogha, pianist, Jan. 22, E—The program opened with the Bach-Busoni Toccata in C. There seems little justification for performing these arrangements in the concert hall. They are based on a subjective, unhistorical misrepresentation of Bach and have long ceased to have their purpose. Mr. Iogha has an efficient technical equipment as a pianist; thus it was disappointing that the Brahms Sonata in F Minor, Op. 5, became dull. Tempi were mostly cautious; the young artist seemed to lack a capacity for interpreting large forms. But Mr. Iogha did himself justice in short pieces by Kodaly and Milhaud. In five short pieces from Kodaly's Op. II there was just the right richness of mood and melody. Ravel's "Jeux d'eau" was well executed, although generally rather heavy. P. D.

Valentina Kojelis, soprano, Jan. 24, 5:30—The young soprano from Lithuania, now resident in Chicago, made her New York debut. She revealed a voice of charming and musical quality, if not of the most sizeable; and it has a wide range. The program was also one of wide scope, ranging from Gluck and Handel airs to lieder of Wolf and Strauss, French songs by Debussy and Chausson, and songs and Arias by Verdi, Davico, Giannini and Hageman, plus some by her countrymen Banaitis and Kacanaskas. The artist had a modest and a serious manner as she approached her performances. The French songs were particularly pleasing, though some reservations could be made in some of the other groups, where she at times tended to push her voice so that its naturally pleasing quality became less steady. At the piano Paul Ulanowsky was a strong asset as accompanist. R. K.

The Little Orchestra Society, Hans Schwieger, guest conductor, **John Sebastian,** harmonicist, Jan. 25 E—For their third Town Hall concert of the season the Little Orchestra Society performed under the baton of Hans Schwieger, regularly the conductor of the Kansas City Symphony. Mr. Schwieger chose an interesting program which included Haydn's Symphony No. 96 in D Major ("Miracle"), Alexander Tcherepnin's Concerto for Harmonica and Orchestra, Op. 86; "Variaciones Concertantes" for chamber orchestra by the Argentinian Alberto Ginastera, and four Symphonic Interludes from Richard Strauss' rarely performed opera "Intermezzo."

John Sebastian was the soloist in the Tcherepnin concerto, and he drew from his instrument an incredible wealth of color, and displayed a dazzling virtuosity. The concerto itself is cleverly written as a display piece. Mr. Schwieger is a solid musician; his Haydn was clean and sparkling, his Ginastera was colorful, and his Strauss imposing. C. E. R.

George Sementovsky, pianist, Jan. 26, E—This young pianist, who was born in Jugoslavia of Russian parents, and who received his musical education in Hungary and in the United States, made a very successful New York debut in a program which included Beethoven's Sonata in E flat Major, Op. 31, No. 3, Schumann's Symphonic Etudes, Chopin's Sonata in B minor, Op. 58, No. 3, and shorter pieces by Kodaly and Scriabine. On the asset side Mr. Sementovsky displayed a technique which was crisp and clean, a tone which was capable of a wide range both of dynamics and of color, and a sure and logical musicality. As it is to be expected in a young man, he was more successful in projecting all of the emotion of the shorter pieces. His Beethoven, for example, was just a little tame, and some of the more fiery measures of the Chopin did not quite come off emotionally. But these were minor moments in a generally impressive performance. C. E. R.

Paganini Quartet, Jan. 31, 5:30—An all-Beethoven program including the Quartet in F minor, Op. 95, and the great one in C Sharp minor, Op. 131, was the unusual fare offered by this fine organization. The members—Henri Temianka, first violin, Charles Libove, second violin, David Schwartz, viola, and Lucien Laporte, 'cello—are equipped with Stradivari instruments that in themselves make the tone of the group very delectable. To this is added a knowledge of the Beethoven literature and a strong individuality in the performance of it. Mr. Temianka as leader and his co-artists received a warm ovation from the audience after each of the works presented on this occasion. R. K.

Nicanor Zabaleta, harpist, Feb. 5, E—A feature of this distinguished recital was the fact that all the works presented were originally written for the harp. They ranged from old-time rarities to modern compositions. Works of Méhul, Handel and Viotti were pleasing to the ear and aristocratic in idiom, the Viotti excerpt being particularly so.

In the modern bracket, the Spanish artist played with much skill and great variety of tonal colorings a Sonatina by Tournier and works by Krenek, Rubbra and Palau. Mr. Zalabaleta is one of the outstanding artists in his field, as was demonstrated again by the exquisite delicacy of some of his effects, the skill with which he gave chromatics their value by the adept use of pedal. The audience was warmly responsive. R. K.

The Philadelphia Little Symphony Orchestra, Robert Mandell, musical director; **William Kincaid,** flutist, Feb. 7, A—Mr. Mandell—a virtuoso in that he is currently conductor of three orchestras—presented a lively program of music by C.P.E.Bach, Mozart, Telemann, and Stravinsky in this orchestra's New York debut. In a C.P.E.Bach Concerto for Orchestra the attacks were not always crisp and the slow movement was adorned with an irrelevant halo of romanticism. There were similar disappointments about the performance of Mozart's Symphony No. 29, in A Major. The relaxation of the tempi for the trio section of the third movement and the second theme of the Finale destroyed the coherence of these movements and is stylistically debatable.

In Telemann's Suite in A Minor for flute and strings, William Kincaid was the distinguished but somewhat wayward soloist. The harpsichord was conspicuous by its absence, and this was most noticable in passages for flute and 'cello alone. Despite the restless ensemble, some of the movements had great charm and Mr. Kincaid's dexterity was truly remarkable. Stravinsky's Suite from "Pulcinella" received a robust and enjoyable performance, in which Mr. Mandell revealed a genuine command of the resources of his orchestra. P. D.

Dale Moore, baritone, Feb. 7, 5:30—Mr. Moore, a serious young man who is at present director of the Conservatory at Denison University in Ohio, made his New York debut in a recital of songs by Hugo Wolf. A one-composer program almost always presents hazards, and Wolf rather more problems than most, since, in spite of the varied moods he expresses, there is a certain underlying sameness to his music. But Mr. Moore is just the kind of singer needed to bring off such an attempt. To begin with, he is an excellent musician—at least, in so far as this kind of music is concerned. He also seems to understand clearly and be deeply involved in the poems which inspired the composer. And, unlike too many singers who have and cultivate these qualities, he has a fine voice, capable of a wide range of dynamics and color, and a vocal technique which permits him to do whatever he wants to in the way of interpretation. Such a program required not only a fine singer, which Mr. Moore certainly is, but also the collaboration of a first-rate pianist. In Ernst Wolff Mr. Moore found a partner worthy of his own abilities, to the great benefit of the composer and the audience. We look forward to hearing Mr. Moore again, perhaps in a more varied program. C. E. R.

Clarion Concerts, Newell Jenkins, conductor, **Judith Raskin, Virginia Babikian,** sopranos, Feb. 9, E—For their penultimate program of the season, Clarion Concerts presented a list almost entirely of music of the 18th century. An interesting program it was, too, representing several different aspects of the period's music. The French approach was exemplified by Rameau's "Concert ou Sextuor," an orchestration of one of the composer's harpsichord suites; the Italian approach by Galuppi's Concerto No. 4 in C minor; the transition from the Baroque to the Classic by C.P.E.Bach's Sinfonia V.

(*Continued on page* 36)

GUALTIERO BARTALINI *gave a reception for the Maharajah and Maharanee of Jaipur and many leading singers of the San Francisco Opera Company at his home in that city during the opera season.*

Listing of Some New Works Issued By Music Publishers In 1959-60

AS a service to readers, MUSICAL COURIER has queried a number of leading music publishers about their new issues of 1959-60 that are now available for the public. As a summary of outstanding issues in every form, we think this will prove extremely valuable to those seeking new music and books. The appended listing is based on their replies to a questionnaire and naturally does not include every new work that is now on the market.

ASSOCIATED MUSIC PUBLISHERS, INC.
1 West 47th St., New York 36, N. Y.

ORCHESTRA

Adler, Samuel: Summer Stock Overture (score).
Carter, Elliott: Variations for Orchestra (study score).
Piston, Walter: Concerto for Viola and Orchestra (viola and piano version), Serenata (study score).
Surinach, Carlos: Ritmo Jondo (study score).

CHAMBER MUSIC

Bach, J. S.: Two Duets for Violin and 'Cello (transcribed and edited by Lev Aronson).
Carter, Elliott: Eight Etudes and a Fantasy, for Woodwind Quartet (parts and min. score).
Masson, Eddie: Fugue for Woodwinds (flute, oboe, clarinet, and bassoon) (score and parts).

CHORUS

New York Pro Musica Antiqua Series, Noah Greenberg, General Editor:
Byrd, William: Ave Verum Corpus (SATB a cappella—edited by Noah Greenberg).
Weelkes, Thomas: When David Heard (SSAA-TB a cappella—edited by Walter Collins), O Jonathan (SSAATB a cappella—edited by Walter Collins).
Berger, Jean: Two Proverbs; 1. All Things That Rise Will Fall, 2. God Help the Poor (SATB, soprano solo, a cappella).
Bright, Houston: Te Deum Laudamus (SSATBB a cappella).
Etler, Alvin: Peace Be Unto You (SATB a cappella).
Goodman, Joseph: Laudate Dominum (SATB a cappella, soprano solo ad lib).
Harris, Roy: Folk Fantasy for Festivals, Five Parts; folksinger, mixed chorus, and piano.
Hovhaness, Alan: Triptych, Part II; The Beatitudes (SATB and chamber orchestra) (full score and vocal score), Triptych, Part III—from the Easter Cantata: Mourn, Mourn, Ye Saints (SATB, soprano solo, piano or organ; Jesus Christ Is Risen Today (SATB and piano or organ).
Kantor, Joseph: By the Rivers of Babylon (SATB a cappella).
Katz, Erich: Quodlibet (SATB a cappella).
Piston, Walter: Psalm and Prayer of David (SATB and seven instruments) (vocal score).

SOLO VOICE

Bowles, Michael: Five Songs on texts by James Stephens.
Graham, Robert: After a Rain at Mokanshan.

OBOE

Etler, Alvin: Introduction and Allegro for Oboe and Piano.
Pisk, Paul: Idyll for Oboe and Piano.

VIOLA

Martinu, Bohuslav: Sonata No. 1 for Viola and Piano.

PIANO

Muczynski, Robert: American Songs, for Piano, Four Hands.
Rieti, Vittorio: New Waltzes, for Two Pianos.

ORGAN

Berlinski, Herman: In Memoriam.
Biggs, E. Power: Festival Anthology for Organ.
Binkerd, Gordon: Andante for Organ; Arietta for Organ.
Vaughan, Clifford: Contemplation; Reverie.

THE BIG 3 CORPORATION (ROBBINS-FEIST-MILLER)
1540 Broadway, New York 36, N. Y.

CONCERT BAND

Grofe, Ferde: Hendrik Hudson from "Hudson River Suite." Themes from "The Valley of Enchantment."

SCHOOL ORCHESTRA

Vivaldi: First Movement from Violin Concerto, Op. 3, No. 6.

STRING QUARTET

Friml, Rudolf: In a Classical Mood.

SAXOPHONE SOLO

Grofe, Ferde: Gallodor's Serenade. Valsanne.

PIANO SOLO

Rozsa, Miklos: Musical Highlights from "Ben-Hur."

BANDLAND, INC.
730 Fox Building, Detroit 1, Mich.

CONCERT BAND

Debussy-Schaefer: Fetes.
Leidzen, Erik W. G.: Fugue with Chorale.
Sullivan-Mallenhauer: Prologue to The Golden Legend.
Berlioz-Leonard B. Smith: Rockoczy March from The Damnation of Faust.
Verdi-Mallenhauer: Manzoni Requiem excerpts.

CORNET/TRUMPET SOLO, BARITONE SOLO WITH BAND

Arban-Leidzen: Carnival of Venice Fantasie.

CORNET/TRUMPET TRIO WITH BAND

Smith, Leonard B. Victoria Waltz.

B FLAT CORNET (TRUMPET) AND PIANO

Young, G.: Blue Trumpet, Canoeing on Belle Isle, Contempore Suite, The Penobscot, The Rouge, (Spiritual) John R. Bluss, State Fair.
Arban-Leidzen: Carnival of Venice, Fantasie, Theme and Variations.
Barrow, E. L.: Scherzo, Tarantelle.

CARLVI MUSIC CO., LTD.
P. O. Box 2365, Hollywood 28, Calif.

VOCAL

Cleghorn, James-Millay: This Quiet Dust.
Roes, Carol: Hawaiian Songs (8 Children's Songs).

CHORAL

Des Pres-Rossi: Et Incarnatus Est, and El Grillo.
Music of the Italian Masters (series of choral works of Italian baroque composers, arr. by Dr. Giovanni Camajani).

INSTRUMENTAL

J. S. Bach-Carl Post: Gavotte in D major, arr. for 'cello and piano.
Giuliani-Carl Post: Gavotte for guitar and piano.
Adair, James: Vesper Piece No. 2 for violin and piano.
Sheldone, Stan: Six Trumpet Solos (ed. by Eugene Komer); Happy (for brass ensemble (ed. by Eugene Komer).

CHART MUSIC PUBLISHING HOUSE, INC.
506 South Wabash Ave., Chicago 5, Ill.

ORGAN

Warner: Twilight Interludes, Vol. 2 (arr. Baranowski); Devotional Transcriptions, Vol. 2 (arr. Baranowski).

PIANO

Cobb, Hazel: 12 Easy Piano Duets.
Warner: Devotional Transcriptions, Vol. 2 (arr. by Marvin).

B FLAT CLARINET AND PIANO

Nevin-Mesang: Gondolieri.
Engelmann-Mesang: Melody of Love.

COMPOSERS PRESS, INC.
1211 Ditmas Ave., Brooklyn 18, N. Y.

(E—easy; M—medium; D—difficult)
Asterisks denote Publication Award winners.

PIANO

Leginska, Ethel: Three Victorian Portraits (D).
*Scarmolin, A. Louis: Mid-day Siesta.
*Alt, Hensi: Ping-Pong (E)

MIXED CHORUS WITH PIANO

Bradley, Ruth: Abraham Lincoln Walks at Midnight.

CANTATA FOR MEZZO OR BARITONE

Bradley, Ruth: Prince Toto.

MIXED CHORUS A CAPPELLA (CHIMES AD LIB)

Bradley, Ruth: Bleecker St. Market.

MIXED CHORUS WITH ORGAN

*Owen, Blythe: Hearken unto Me.

MEN'S CHORUS A CAPPELLA

Getty, Gordon: All along the Valley.

ELKAN-VOGEL CO., INC.
1712-16 Sansom St., Philadelphia 3, Pa.

PIANO

Zimbalist, E.: Concerto for Piano and Orchestra.
Calabro, Louis: Sonatina.

VIOLA AND PIANO

Blackwood, Easley: Sonata.

VIOLIN AND PIANO

Cortes, Ramiro: Elegy.

LOWREY ORGAN

Melody Masterpieces, incl. Clair de Lune, arr. by Mark Laub.

VOICE AND PIANO

De Gastyne, Serge: May My Heart.
Persichetti, Vincent: James Joyce Songs: Unquiet Heart, Brigid's Song, Noise of Waters; Four Emily Dickinson Songs; Harmonium (cycle for soprano, Wallace Stevens texts).

CHORAL

Graham, Robert: Above, a Star (SATB); Sing Low, My Heart.
Hannahs, Roger C.; Sunlight Stained by Rain (SAB); Silver Horn (SA).
Amon-Pizarro: The Spirit of the Lord (SATB with unison Choir).
Cacavas, John: Lead U, O Lord (SATB)
Darst, W. Glen: O Little One (SATB with Junior Choir—Christmas); O, Sing with Exultation (SATB, Ascension or Gen'l.).
Gordon, Philip: Prayer of Moses' Mother (SATB).
Graham, Robert: All My Heart This Night Rejoices (SATB, Christmas); Lord, Grant Us Calm (SATB); What Star Is This? (SATB, Christmas).

FRENCH HORN

Klein, John: A French Waltz.

BAND

Gluck-Gordon: Two Opera Selections.

ORCHESTRA

Yardumian: Chorale Prelude on Plainsong; Cantus Animae Et Cordis.

CARL FISCHER, INC.
56-62 Cooper Square, New York 3, N. Y.

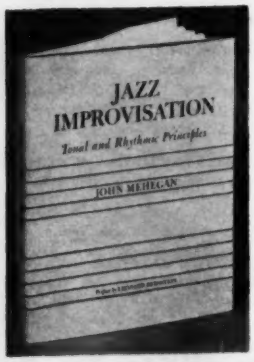
OPERAS
Foss, Lukas: "Introductions and Good-Byes" (1-act, libretto by Menotti.
Hunkins, Eusebia: The Reluctant Hero (1-act).

ORCHESTRA
Hanson, Howard: Summer Scapes.
Lopresti, Ronald: The Masks.
Handel-Ormandy: Concerto in D. Christmas Pastorale.
Moore, Douglas: Cotillion Suite.

CHAMBER ORCHESTRA
Hanna, James: Elegy.

STRING ORCHESTRA
Dello Joio, Norman: Meditation on Ecclesiastes.

LEONARD BERNSTEIN says: *"A highly important and valuable publication."*



JAZZ IMPROVISATION

by John Mehegan

Acclaimed by classical and jazz instructors, this is the first and only complete guide to improvising at the piano by America's leading jazz piano teacher. The author is on the staffs of Juilliard and Columbia Teachers College.

This big text is beautifully cloth bound with a concealed spiral binding. Price is $15.00.

Order through your book or music store or from—

WATSON-GUPTILL PUBS., INC.
24 West 40th St.
New York 18, New York

SOLO VOICE AND ORCHESTRA
Lane, Richard: Four Songs.

BAND
Thomson, Virgil: At the Beach.

BAND AND ORCHESTRA
Williams, Ralph Vaughan: Sine Nomine.

MIXED CHORUS AND ORCHESTRA
Foss, Lukas: Psalms (SATB).

STRING QUARTETS I AND II AND ORCHESTRA
Canning, Thomas: Fantasy on a Hymn by Justin Morgan.
Foss, Lucas: Concerto for 5 Improvising Instruments.

MIXED CHORUS AND BAND
Henderson, Raymond: These Things Shall Be (SATB).

VIOLA AND PIANO
Burton, Eldin: Sonata.

PIANO SOLO
Bach-Briskler: Passacaglia and Fugue.

TWO-PIANO
Tchaikovsky - Dougherty: Sleeping Beauty (excerpts).

VOICE AND PIANO
Dello Joio, Norman: Listeners.
Niles, John Jacob: Cycle of Love Songs.

TRUMPET BOOK
Hering, Sigmund: Early Miniature Classics.

MALE CHORUS WITH ORGAN
Dello Joio, Norman: O Sing unto the Lord (TTBB).

HAROLD FLAMMER, INC.
251 West 19th St., New York 11, N. Y.

CHORAL
Cain, Noble: Water of Life; Christ Triumphant (SATB).
Williams, Frances: Unto Thee, O Lord, Do We Give Thanks (SATB).
Shure, R. D.: Building for God (SATB).
Knighton: Fanfare and Alleluia (SSAA a capella).
Johns: Loch Lomond (Scotch Air arr. by Johns) (TTBB).
Day, S.: Let Your Light So Shine (SATB).
Cranham, Charles: Every Good Gift Is From Above (SATB).
Scott, Tom: The Old Chissum Trail.
Lewandowski, Louis: Psalm 150 (SAB).
Steffe-Hughes: The Battle Hymn of the Republic (SATB).

COLLECTIONS
The Church Year (works of 15th to 18th Centuries, adapted for children's choir by James R. Gillette).
Favorite Tunes (compiled by H. W. Seitz for SA and SSA).
Your Youth Choir (arr. by Martha B. Licht for SAB).
Harris, L. W.: Songs for Fun (SB, TB and SA).

ORGAN
Wedding Music for Organ (arr. H. Whitford).
Nine Masterpieces for Organ (arr. A. B. Jennings).
Grenfield, Alfred: Quodlibet (Concert Toccata).

GALAXY MUSIC CORPORATION
2121 Broadway, New York 23, N. Y.

VOCAL
Songs by Mary Howe (7 vols.).
Storace, Stephen: No Song, No Supper (vocal score of comic opera, words by Prince Roare; Musica Brittanica, Vol. XVI).
Ward Robert: He Who Gets Slapped (vocal score of opera, text by Bernard Stampler).

CHORAL
Collected Works: Johannes Ockeghem, edited by Dragan Plamenac, Vols. I and II.
Storer, Robert: Give Thanks unto the Lord (SATB).
Work, John W.: Golgotha Is a Mountain (SATB).
Robertson, Leroy: Come, Come Ye Saints (SATB).
Pinkham, Daniel: Here Repose, O Broken Body (SATB).

BAND
Kelly, Robert: Hillbilly Serenade.
Nagel, Robert: Trumpets on Parade.
Waxman, Donald: At the Fair (arr. Wm. Schaefer).
Ward, Robert: Prairie Overture.

PIANO
Waxman, Donald: Pageants for Piano (5 books).

INSTRUMENTAL
Sanders, Robert: Square-Dance (B trumpet and piano).
Masterwork 'Cello Solos from the Chamber Music Repertory (edited by Ruth McGregor).
Ward, Robert: Ariose and Tarantelle (viola and piano, or 'cello and piano).
Bergsma, William: Concerto for Wind Quintet.

ORGAN
Fischer, Irwin: Chorale Prelude on "Jesu, Meine Freude."
Gore, Richard T.: Variations on "Welwya."

LEEDS MUSIC CORPORATION
322 West 48th St., New York 36, N. Y.

PIANO SOLO
Ben-Haim, Paul: Music for Piano 1957.
Kabalevsky, Dimitri: Rondo.
Prokofieff, Sergei: Three Pieces, Op. 95, No. 1. Three Pieces, Op. 96, No. 1
Selden-Goth, Gisella: Four Short Studies for Left Hand.

TWO PIANOS, FOUR HANDS
Bizet-Castelnuovo-Tedesco: Minuet from "L'Arlesienne" Suite.

BOOKS
Treasury of Jewish Folk Songs.
Music and Musicians in Israel.

CONCERT BAND
Green, Bernard: The United States Steel Suite (for full band and symph. band).
Clarke, Leland: No Man Is an Island (for full band and symph. band; mixed and male chorus available).

BASS CLEF INSTRUMENTS
Gornston and Paisner: Fun with Scales.

CHORAL
Robinson, Willard: Call the Tribe (Cantata for SATB, choral parts only or complete).

'CELLO AND PIANO
Partos, Oedon: Oriental Ballad.

HARP SOLO
Partos, Oedon: Improvisation and Niggun.
Ben-Haim, Paul: Poeme.

STUDY SCORES
Creston, Paul: Partita for flute and violin (or 2 violins).
Shostakovitch, Dmitri: Piano Concerto No. 2; Symphony No. 11.
Kaminski: Concerto for Trumpet and Orchestra.
Rozsa, Miklos: Concerto for String Orchestra.

EDWARD B. MARKS MUSIC CORPORATION
136 West 52nd St., New York 19, N. Y.

CHORAL (SATB)
Gesius-Ehret: Arise, Sons of the Kingdom (Palm Sunday).
Jeep, Johann-Ehret: Lamb of God, Most Holy (Lent and Passion).
Gumpeltzhaimer-Ehret: Lord, Thy Death and Passion.
Vulpius-Ehret: The Strife Is O'er (Easter).
Hassler-Ehret: O Sacred Head, Now Wounded (Lent and Passion).
Franck-Reynolds: Psalm 150 (band acc. available).
Rudnytsky: Tell Me Where You're Goin.
Handel-Cramer: Alleluia.
Awake the Trumpet's Lofty Sound, from "Samson."
Be Ye Sure that the Lord He Is.
O, Be Ye Joyful in the Lord.
Music, Spread Thy Voice Around, from "Samson."
Sing to the Lord, from "Zadok the Priest."

PIANO DUET
Bartok: Bartok for Two (arr. Dr. Benjamin Suchoff).

PIANO SOLOS
Sessions, Roger: Concerto for Piano and Orchestra (orch. reduction for second piano).
Gretchaninoff, Alexander: Suite Miniature, Op. 202.

HAMMOND ORGAN

A Treasury of Gilbert and Sullivan (arr. Marcel Frank).
Songs of the West (arr. Collins Driggs)).
Memories of Italy (arr. Lou Leaman).
Memories of Vienna (arr. Lou Leaman).

GUITAR

Ernesto Lecuona Guitar Album: (arr. Leon Block).
Chopin for the Guitar (arr. Leon Block).

STRING ORCHESTRA

Handel-Freudenthal: Suite from Julius Caesar.

VOCAL

Lecuona, Ernesto: Al Fin; Amor Que No Es Vedad; Aquella Tarde.

STRING ENSEMBLE

Sessions, Roger: Quintet for 2 violins, 2 violas and 'cello (study score).

EMANUEL A. MIDDLETON
1576 Broadway,
New York 36, N. Y.
Controls American rights to catalog of Banks & Son (Music), Ltd.

SATB

Noble, T. Tertius: The Saints of God; Let All the World; O Thou, to Whom All Creatures Bow (motet for 8 voices).
Choral Fantasias on the Operas "Faust (Gounod), "Tannhauser" (Wagner) and "The Bohemian Girl" (Balfe) (arr. by Dr. F. A. Challinor, orch. parts on hire).

PIANO

Step by Step to the Classics: a graded method for the piano by Felix Swinstead, Books I-VI.

MILLS MUSIC, INC.
1619 Broadway,
New York 19, N. Y.

(L—Alfred Lengnick & Co. Ltd.; W—Joseph Williams Ltd.; ML—Mills Music, Ltd., London)

PIANO SOLO

Simpson, Robert: Sonata 1946. (L)
Alwyn, William: Twelve Preludes. (L)
Mendelssohn: Allegretto in A (ed. and arr. from original MS by Jack Warner). (W)
Handel: Prelude and Sonatina. (W)
Soler: Sonatas (ed. by Frederick Marvin). (ML).

PIANO, FOUR HANDS

Malcolm Arnold - Franz Reizenstein: English Dances. (L)

VOCAL SOLO

McGinley, Grace: O Lady of the Rosary.
Boughton, Rutland: "A Song of Lyonesse," "Evensong," and "Foreboding" from "The Queen of Cornwall," for baritone and piano, or tenor and piano. (3 issues). (W)
Thomas, Dylan, and Ellis Osian: "A Sunset Poem" from "Under Milk Wood" (piano or harp acc.). (ML)
Corder, Frederick: Water Parted (written by Arne for his opera "Artaxerxes"). (W)
Rubbra, Edmund: No Swan So Fine, Op. 91. (L)

VOCAL DUET

Eldridge, Guy: "O How Amiable Are Thy Dwellings" (soprano and contralto). (W)

VOCAL COLLECTIONS

Fine, Irving: Mutability (six songs for mezzo-soprano and piano, based on poems by Irene Orgel).
Schumann, Robert: Three Songs from "Myrtle Wreath," for mezzo-soprano and piano. (W)
Walker, Ernest: Five Songs from England's "Helicon" for mixed vocal quartet and piano. (W)

VIOLIN SOLO

Zacharias, Helmut: Fantasy on Three Themes (orch. score and parts avail. on rental).
Mayer, John: Sonata for solo violin. (L)
Fiorillo, F.: Concert Caprice No. 28 (piano acc. by Harry Idle).
Mozart-Castelnuovo-Tedesco: Cherubio (two arias from "Marriage of Figaro" tr. for violin.)
Ellstein, Abraham: Hatorah.

'CELLO SOLO

Jacob, Gordon: Elegy. (W)

STRING ENSEMBLES

Maconchy, Elizabeth: String Quartet No. 2. (L) and String Quartet No. 3. (L)
Fine, Irving: Fantasia for String Trio.
Reizenstein, Franz: Trio in 1 Movement, Op. 34. (L)
Jacob, Gordon: Trio for violin, 'cello and Piano. (W)

B FLAT CLARINET SOLOS

Gipps, Ruth: Prelude (unaccompanied). (W)
Horovitz, Joseph: Two Majorcan Pieces. (ML)

FLUTE SOLOS

Taffanel, Paul: Andante Pastorale and Scherzettino.
Gaubert, Philippe: Madrigal.

OBOE SOLOS

Reizenstein, Franz: Sonatina for oboe and piano. (L)
Rubbra, Edmund: Sonata in C, Op. 100. (L)

HORN AND PIANO

Lewis, Anthony: Concerto for Horn and String Orchestra (version for horn and piano). (L)

STRING-WIND ENSEMBLES

Crutt, Adrian: Fantasy for oboe and string trio. (W); Concertante for flute, oboe, timpani (opt) and piano. (ML)
Spinks, Charles: Suite for flute and string orch. (L)
Goossens, Eugene: Concert Piece, Op. 65. (ML)

BRASS ENSEMBLES

Baines, Francis: Three Short Pieces for Trumpet and Trombone. (W)
Simpson, Robert: Canzona for Brass (4 trumpets, 3 trombs. and tuba). (L)
Crutt, Adrian: 3 English Keyboard Pieces (for 2 trumpets, 2 tenor trombs, and bass tromb.). (W)

OXFORD UNIVERSITY PRESS
417 Fifth Avenue,
New York 16, N. Y.

ORGAN SOLO

Ley: Prelude on "Down Ampney."
C. P. E. Bach: Fuga on the Letters of His Name.
Willan: Fugal Trilogy.
Gluck: Air from "Alceste."
Purcell: Rondo from "Abdelazer."
Coke-Jephcott: Fugued Final.

PIANO SOLO

Bartow, Nevett: Variations and Fugue.
Crist, Bainbridge: Fantasie.
Field, John: Cavatina.
George, Earl: Banjo Serenade.

TWO PIANOS

Grieg: Nocturne.

STUDY SCORES

Brahms: Four Serious Songs.
Williams, Vaughan: Flos Campi.
Haddinett, Alan: Welsh Dances.
Rawsthorne, Alan: Halle Overture.

STRING ORCHESTRA

Purcell: Two Overtures.
Grieg: Two Lyric Pieces (arr. by Barbirolli).
Washburn, Robert: Suite for Strings.
Wilkinson, Stephen: Variations on "Go from My Window, Go."

PIANO AND ORCHESTRA

Mozart: Larghetto.

WIND ENSEMBLE

Kay, Norman F.: Miniature Quartet (fl., cl., ob., bassoon).
Beethoven: Scherzo (4 cl. and bassoon).
Addison, John: Two Courtly Masquing Ayres (SAATB recorders).
Derosier: Le Fait du Roy d'Angleterre (A rec., vn., with keyboard and opt. 'cello).

BRASS ENSEMBLE

Suite from the Royal Brass Music of King James I (ed. by Thurston Dart, for 2 trumps. and 4 trombs.).
Purcell: March and Canzona (2 trumps., 2 trom., ad lib. timp.).

VIOLIN

Rawsthorne: Concerto II and Sonata.
Purcell: Sonata.

VIOLA

Barnett, David: Ballade.

'CELLO

Grieg: Air from "Holberg Suite."

FLUTE

Jacob: Pied Piper.
Tartini: Andante.

CLARINET

Bernard: Sonatina.
Danzi: Larghetto.
Cooke: Suite for 3 Clarinets.
Mozart: 12 Duets for Clarinets.

OBOE

Addison, John: Inventions.

OBOE AND HIGH VOICE

Williams, Vaughan: Ten Blake Songs.

Skidmore CHORAL LIBRARY

NEW and SEASONAL satb CHORALS

JACK DANE LITTEN
O BROTHER MAN (Welwyn) .25
O GOD, THOU ART MY GOD .20
PRAYER OF SUPPLICATION (divisi) .30
RESIGNATION .25

WILLIAM JONSON
COME ALL YE YOUNG AND PRETTY MAIDENS .20
GOIN' TO BOSTON (divisi) .20
HARK FROM THE TOMB .20
I WANT JESUS TO WALK WITH ME .20
PAPER OF PINS (divisi) .20
THE HAPPY JOURNEY .20
THE SCHOOL ROOM—1840 (rounds) .20
THREE JOLLY, JOLLY WELSHMEN .25
YOU CAN TELL THE WORLD (divisi) .25

PHILIP GORDON
DEAREST SAVIOUR, WATCH THOU O'ER US .25

DONALD R. FREDERICK
THE WONDROUS CROSS (divisi) .20
WERE YOU THERE (divisi) .25

MARCEL G. FRANK
LET THERE BE LIGHT, O LORD .25

JOSEPH ROFF
BLESSED BE THE NAME OF GOD .25
IF YE THEN BE RISEN WITH CHRIST .20
MY GARDEN .30
WITH HIM FOR ALL ETERNITY .25

Any 10 titles FREE
write

SKIDMORE MUSIC CO. INC., 666 Fifth Avenue, New York 19, N. Y.

BRASS SOLO
Mozart: Mozart Solo Album for trum., trom. or bassoon.

CHORAL, SACRED (SATB)
Greenberg, Noah: Play of Daniel (anon. text by monks of Beauvais, narration by W. H. Auden.)
Haydn: Te Deum 1800 (Latin and Engl. text, ed. by Ivor Atkins).
Sowerby: Jesu, Bright and Morning Star (from Dr. G. Woodward's "Songs of Syon").
Williams, Vaughan: The First Nowell (Simona Pakenham).
Morley: De Profundis (Psalm 130); Laboravi Psalm 6, v. 6).

CHORAL, SECULAR
Wilson: Ten Songs from "Cheerful Ayres or Ballades" (1659, for treble chorus).
Gibbs, C. Armstrong: Lyric Garland for SSA.
Handel: Acis and Galatea (arr. by Arnold Goldbrough for SSA).

G. RICORDI & CO.
16 West 61st St.,
New York 23, N. Y.

OPERAS
Poulenc: Les Dialogues des Carmelites (revised Engl. text by J. Machlis); La Voix Humaine.
Rossini: Il Conte Ory (with English text).
Puccini: Gianni Schicchi (Engl. text by Grossman).
Menotti: Maria Golovin.
Kreutz, Arthur: Sourwood Mountain.

LIBRETTOS
Dello Joio Norman: The Triumph of St. Joan.
Donizetti: Anne Boleyn.

CHORUS
Giannini, Vittoria: A Canticle of Christmas; Three Devotional Motets.
Castelnuovo-Tedesco: The Fiery Furnace.
Waxman, Franz: Joshua.
Levy, Marvin James: For the Time Being (Christmas Oratorio).
Creston, Paul: Lilium Regis.
Kubik, Gail: American Choral Profiles.
James, Philip: Chorus of Shepherds and Angels.
Ricordi International Choral Series (new).
Additions to series, Choral Classics of the Golden Age.

VOICE
Hageman, Richard: So Love Returns; Il Passa.
Bonds, M.: Three Dream Portraits.
Ginastera: Five Argentinian Popular Songs (Spanish and Engl. text).
Parisotti: Collection (edited by Estelle Liebling).

'CELLO
Boccherini: Cello Concerti (ed. by Luigi Silva).

FLUTE
Varese, Edgar: Density 21.5.
Freundlich: Theme and 8 Variations.

ACCORDION
Creston: Concerto.

CLARINET
White, C. C.: Basque Folk Song.

BAND
Giannini: Praelud'um and Allegro.
Satie: Gymnopedies (arr. by A. Reed).
Menotti: Suite from "Sebastian" (trans. by P. Lang).

HARP
Creston: Lydian Song.

ORGAN
Creston: Suite for Organ; Fantasia for Organ.

FRENCH HORN
Raphling: Sonata for French horn and piano.

TIMPANI
Farberman: Concerto for Timpani and Orchestra.

GUITAR
Castelnuovo-Tedesco: Escarraman; Etude in Tremolo; Five Diversions.

VIOLIN
Creston: Concerto for Violin and Orchestra.
Giannini: Sonata for Unaccompanied Violin.
Duke: Sonata for Violin and Piano.

MINIATURE SCORES
Varese: Deserts. Offrandes.
Creston: Walt Whitman. Pre-Classic Suite.
Surinach: Concerto for Orchestra.
Kubik: Overture to "A Mirror in the Sky"; Symphony No. 2 in F.
Giannini: Symphony No. 1.
Castelnuovo-Tedesco: Four Dances from "Love's Labor's Lost."

METHODS AND BOOKS
Creston: Principles of Rhythm.
Shearer: Concert Guitar Technique. Guitar Note Speller.
Torchio: Orchestra Studies for Flute (rev. by John Wummer).
Gabucci: 60 Varied Etudes for Saxophone (rev. by J. Allard).
Opperman: Repertory of the Clarinet.

G. SCHIRMER, INC.
3 East 43rd St.,
New York 17, N. Y.

OPERA
Barber-Menotti: A Hand of Bridge (for 4 solo voices and chamber orchestra—piano reduction).

VOICE
Bernstein: Vocal Selections from "West Side Story," (text by Sondheim).

CANTATAS
J. S. Bach: The Passion of Our Lord According to St. Matthew (Engl. tr. by Robert Shaw—SATB).
Grieb: An Easter Carol Service for Junior Choir.
Hollingsworth: Stabat Mater (Latin only) (SATB).

ORGAN SCORE FOR CANTATA
DuBois: Seven Last Words (organ reduction by Norris L. Stephens).

SACRED CHORAL—SATB
Handel-Barthelson: He Was Despised.
Licht: Fair Easter.
Salathiel: Surely He Hath Borne Our Griefs.

SACRED CHORAL COLLECTION
Licht: The Children's Church Choir Book (for Junior Choir).

ORGAN COLLECTIONS
Smith: Sacred Music for the Lowrey Organ.
Thiman: Four Miniatures for Organ.

ORGAN SOLOS
Bach-Jenkins: Jesus, bleibt meine Freude.

ORGAN SOLOS WITH HAMMOND REGISTRATION
Lewis: Choral Tune Prelude; Verdant Pastures (based on Stainer's "God So Loved the World").
Frimi-Teri: Selections from "The Firefly."

STRING QUARTET
Joseph Haydn: 30 Celebrated String Quartets, Vols. 1 and 2.

FLUTE SOLO
Michael Haydn: Flute Concerto (Boehm).

TWO PIANOS, FOUR HANDS
J. S. Bach: Concerto in the Italian Style.

'CELLO AND PIANO
Deri: Solos for the 'Cello Player.

RECORDER COLLECTIONS
Hofstad: Very First Favorites for the Soprano Recorder.
Scarlatti-Winkler: Suite for Recorders from "12 Concertos."

BRASS SEXTET
Bloch-Landes: Chanty from "Poems of the Sea" (score and set of parts).

STUDY SCORE OF ORCHESTRAL WORK
Von Einem: Ballade, Op. 23.

THEORETICAL WORK
Leibowitz and Maguire: Thinking for Orchestra (Practical Exercises in Orchestration).

SHAPIRO, BERNSTEIN
& CO., INC.
666 Fifth Ave.,
New York 19, N. Y.

GUITAR
Campfire Echoes, Vol. 2 (arr. Leon Block).
Debut Guitar Folio, No. 2 (arr. Leon Block).

ORGAN
Memory Melodies, No. 1 (for all portable organs) (arr. Jeanne Gravelle).
Solo-Time Collection No. 2 (for Lowrey Organs) (arr. Mark Laub).
Solo-Time Collection No. 2 (for Lowrey Organs, arr. Mark Laub).

INSTRUMENTAL
Jettel, Rudolf: Modern Clarinet Practice (17 studies for 3 clarinets), and Preliminary Studies to the Accomplished Clarinettist (Books 1 and 2).
Gem Combo-Orks (for small dance orchestras) (15 songs with complete piano part—E flat, B flat and C books—arr. Robert C. Haring).

SKIDMORE MUSIC CO., INC.
666 Fifth Ave.,
New York 19, N. Y.

CHORAL
Roff, Joseph: Blessed Be the Name of God (SATB).
Litten, Jack Dane: O God, Thou Art My God (SATB) (Psalm 63); Resignation (SATB) (Paraphrase of Psalm 23).
Jonson, William: The Happy Journey (SATB) (based on "Shaker Tunes"); Come, All Ye Young and Pretty Maidens (SATB) (based on Appalachian folk tune); Goin' to Boston (SATB—div.) (based on early American tune); Paper of Pins (SATB-div.) (based on early American tune); The School Room—1840. (Six early American rounds, collected by William Jonson).

"NEW MUSIC FOR PIANO TEACHERS"
A 45 minute L.P. disc by Athenaeum Recordings
as recorded by CHARLES HAUBIEL
Thirty-one pieces by 24 composers from the Composers Press Catalogue representing grades from 1 to 6 inclusive.
Dr. Irl Allison, president of the National Guild of Piano Teachers, endorses as follows:
"This record is truly a needed achievement and should be used universally, not only by teachers for illustration but also by students as an example of style. I prophesy complete success for this record."
SPECIAL DISCOUNT ON THE DISC TOGETHER WITH THE 31 PIECES OF MUSIC.
published by the **COMPOSER'S PRESS**, 1211 Ditmas Ave., Brooklyn 18, N. Y.
Henri Elkan, Sole Selling Representative, 1316 Walnut St., Philadelphia 7, Pa.

World Famed Choral Catalogue of
*BANKS & SON (Music) Ltd. Est. 1756
CHORAL FANTASIA
on the Opera
FAUST
music by Gounod
S.A.T.B. with Sop. and Tenor solos.
Arr. by Dr. F. A. Challinor..... .30¢
(In The Same Series)
The Bohemian Girl.....Balfe..... .30¢
Tannhauser .....Wagner..... .30¢
(Orchestral Parts on Hire)
*Sole Selling Agent
EMANUEL A. MIDDLETON
1576 Broadway
New York 36, New York

SUMMY-BIRCHARD PUBLISHING CO.
1834 Ridge Ave., Evanston, Ill.

PIANO BOOKS
Andre: Six Sonatinas for four hands.
Jakus: Our Favorites (Goldberger-Zeltlin, eds.).
C. P. E. Bach: The Second Bach (Jonas, editor).
Scher: Patterns, Book 2.
Tcherepnin: Exploring the Piano.

PIANO SHEET MUSIC
Labunski: Humoresque on Two Polish Folk Tunes.
Russell: Go, Tell Aunt Nancy.
Stein: Marche Jubilante.
Brodsky: It's Raining.
Garrow: Pony Polka.
Allen: Lament

BAND MUSIC
Williams, Clifton J.: Concertino for Percussion and Band.

THEORY
Katz and Rowen: Hearing—Gateway to Music.

APPRECIATION (HIGH SCHOOL)
Cotten and Bradburn: Music Throughout the World (New Edition).

CHORAL
French Chansons; ed. by Albert Seay.
Treasured Ten; a book of descants (arr. by Augustus Zanzig).

New York City Opera Tour Includes 19 Cities

The New York City Opera Company on Feb. 23 in New Brunswick, N. J., opened its longest tour to date, covering 19 key cities and universities as far west as the Mississippi. It will include five weeks, ending March 26 in Hartford, Conn. This is the first time any opera company has toured with a repertory composed exclusively of American composers' works. The tour is made possible by the Ford Foundation's 1959 grant of $350,000 to the company, half of which was earmarked for the tour. The company is being transported, together with musical instruments and equipment, by bus and three huge trucks, with sets and costumes for four operas. With the singers all a nucleus of 35 musicians, a chorus of 24 and 10 production staff members. The operas being given are: "Susannah" by Carlisle Floyd, "Ballad of Baby Doe" by Douglas Moore, "Street Scene" by Kurt Weill and "Six Characters in Search of an Author" by Hugo Weisgall.

ARTISTS HERE AND ABROAD

Alexander Tcherepnin, touring Europe for a month, appeared in concerts and recording sessions in London and Paris until Feb. 14, and returned to Chicago by air Feb. 25. His Fourth Symphony is scheduled to be given by the Denver Symphony March 1, when the composer will also be soloist in his Piano Concerto No. 2 under Saul Caston. Tcherepnin's Harmonica Concerto was performed at Hunter College on Jan. 23 and at Town Hall, Jan. 25 . . .

•

Henry Brant's symphony "Atlantis" had its first presentation on Jan. 31 in Poughkeepsie, N. Y., on Jan. 31 by the Hudson Valley Philharmonic Orchestra and the Hudson Valley Chorale, with vocal soloists; the work is scored for musical units in various parts of the hall and was conducted by Claude Monteux . . .

•

Three works by American composers will be given at the 34th festival of the International Society for Contemporary Music in Cologne, June 10 to 19, are **Arthur Berger's** String Quartet, **Gunther Schuller's** "Spectra" and **Roger Sessions'** Fourth Symphony . . .

•

Presented by the Vocal Centre, a recital of early Renaissance and recent contemporary music will be given in Carnegie Recital Hall on the evening of April 2 by **Dorothy Renzi,** soprano, assisted by clarinet, 'cello, recorders and viola da gamba . . .

•

Among some 800 works to his credit, American composer **Lewis Slavit** has written both words and music of a composition titled "Far Away," for mixed voices a cappella, which has been issued by G. Schirmer, Inc. . . .

•

Hans Busch, stage director, has been signed by Hamburg Television to direct a performance of Puccini's "Gianni Schicchi" in June, and then will return to the U. S. to take charge of the newly-formed Santa Fe Opera School. He will also direct Santa Fe Opera's productions of "Oedipus Rex," "Gianni Schicchi," and "Marriage of Figaro."

John Hornor, baritone, will be heard in his New York debut concert at Carnegie Recital Hall on Sunday, March 20 at 3 p.m., in a program including works of Peri, Monteverdi, Da Gagliano, Caccini, Schumann, Mussorgsky, Bacon, Helm and Harris. Mr. Hornor resides in Boston and has appeared frequently in opera and concert throughout the U. S.

•

The 1960 Greater Philharmonic Campaign for the benefit of the Buffalo Symphony, under the direction of Josef Krips, was greatly aided by a four hour live simulcast over Buffalo's WKBM-Tv and Radio. Using the "telethon" technique, George Jessel, master of ceremonies, introduced the numbers performed by the soloists and members of the ensemble, and made requests for donations to the campaign fund. We trust that this ingenious idea brought the desired number of subscriptions necessary for another successful season of this fine symphony.

•

On April 1st, the Bell Telephone Hour (8:30-9:30 EST) will feature a scene from the opera "Faust" with Lucine Amara, Nicola Gedda and Jerome Hines. Also on this program will be 'cellist Piatgorsky, dancers Nora Kaye Alicia Alonso, Mia Slavenska and Melissa Haydn; and the Westminster Choir.

Completing the cast of the scheduled performance of "Don Giovanni" on April 10, which stars Cesare Siepi, are baritone John Reardon as Masetto and John McCurdy as the Commandatore. This will be the final presentation of the NBC-Opera this season.

•

The Curtis String Quartet recently returned from the New England portion of this season's tour, appeared in the third concert in a series presented by the Friends of Music of the Free Library of Philadelphia on Jan. 6. Vladimir Sokoloff, pianist, collaborating artist with the Quartet, consisting of Jascha Brodsky, violin, Mehli Mehta, violin, Max Aronoff, viola, and Orlando Cole, 'cello, appeared with them in the Shostakovich Piano Quintet, Op. 57.

•

The Eastman String Quartet, composed of Joseph Knitzer and John Celentano, violinists, Francis Bundra, violist, and Georges Miquelle, 'cellist, will leave on March 3, for a two-month tour of Europe and the Near East under the auspices of the President's Special International Program for Cultural Presentations administered for the State Department by ANTA. The quartet's itinerary includes Yugoslavia, Greece, Turkey, Syria, Lebanon, Jordan, Egypt and Morocco. This will be their first tour abroad. Works by American composers Walter Piston, Gardner Read, William Bergsma and Anthony Donato will be included in their programs.

Vocal Centre

Announces a **BRILLIANT NEW REPERTOIRE** *of recital music for solo singers in four series of* **NEW DISCOVERIES and GREAT REVIVALS.**

1. Gothic & Early Renaissance Series (12th - 14th Cent.)
2. Baroque Series (15th - 17th Cent.)
3. Romantic Series (19th Cent.)
4. International Contemporary Series
   Four Series: 10 issues each • 75¢ per issue
5. Album of Arias from American Chamber Operas $3.00

(Above collection of arias given as a courtesy with orders for the complete series 1, 2, 3 and 4.)

PRE-ORDER BLANK, check desired items and mail with your name and address and check to

VOCAL CENTRE
P. O. BOX 126
N. Y. C. 24, N. Y.

Series 1 ☐ Series 2 ☐ Series 3 ☐ Series 4 ☐
Album of Arias ☐
Please send the "Song of the Month Club catalogue" ☐

"8 CHILDREN'S SONGS FROM HAWAII"
by Carol Roes — $1.00 pp.
SONG FOLIO
Red Cover—9 x 12—Ukelele Chords & Piano Accompaniment. Three of the songs are in Hawaiian as well as in English. Songs are used in the schools and on the playgrounds.
RECORD
45 E.P.—first four songs in folio—$1.50 pp.
Address: **CAROL ROES**
988 Kealaoula Ave., Honolulu 15, Hawaii

REVIEW OF RECORDED MUSIC

Reviewed by James L. Boeringer, Arthur Cohn, G. A. Devlin, Ralph I. Friedman, Richard Hall, Russell Kerr, T. W. Thompson

MONAURAL

HOROWITZ IN "PICTURES"

Moussorgsky: PICTURES AT AN EXHIBITION. VLADIMIR HOROWITZ, PIANIST. RCA Victor LM-2357. Monaural. Words are inadequate to describe this record. You must hear it to believe it. This is pianism virtually without precedent, with the man's technical and imaginative range apparently limited only by the confines of his puny, man-made instrument. The conception and execution are orchestral, as though the original piece were for orchestra, instead of the other way around. Horowitz gives allegiance to neither composer nor audience—only to himself. The hapless listener is wrung dry under his hands and finally left limp. It is a mighty testimonial to the emotional catharsis of a great aesthetic experience. R. I. F.

HANDEL HARPSICHORD SUITES

Handel: HARPSICHORD SUITES: NO. 1 in A MAJOR, NO. 5 in E MAJOR, NO. 7 in G MINOR, NO. 8 in F MINOR. ANTON HEILLER, HARPSICHORD. Volume II of two record set. Vanguard Bach Guild BG-593, Monaural. Although Handel's Harpsichord Suites were first published as so-called "Lessons," they had as much similarity to teaching pieces as Bach's "Clavier-Uebung" or Chopin's "Etudes." Composers of Handel's stature seldom wrote trifles, even for students. These Suites are no exception. They are also a revelation to those who think of the harpsichord as being rather limited in its technical demands. Handel was one of the leading virtuosi of the instrument of his day, and his fugues, variations, and overtures make the utmost demands on the keyboard performer. Heiller plays with brilliance and clarity, although a bit more flexibility would promote variety in his interpretations. The recorded sound is lovely, and I commend Vanguard on their admonishment to keep the volume down in order to preserve the intimate character of the instrument. R. I. F.

PIANO QUINTET WITH RICHTER

Franck: PIANO QUINTET. SVIATOSLAV RICHTER, pianist. QUARTET OF THE BOLSHOI THEATRE ORCHESTRA: ISAAK ZHUK, violin; BORIS VELTMAN, violin; MAURICE GURVICH, Viola; ISAAC BURAVSKY, 'cello. Monitor MC 2036, Monaural. The piano quintet is a product of the period during which Franck returns to major pianistic composition, distinguished by the use of the instrument as an ensemble participant, rather than soloist. Thematically, it is an *avant-courier* to the D Minor Symphony of nine years later, with his predilection for the rising and falling minor second motive particularly in evidence. The performers bring out all the richness and sonorities of the first and third movements. The second movement is sensitive and poetic —just beautiful! Richter is undoubtedly, and rightfully, the master of this interpretation. He is one of the superb musicians of our time. R. I. F.

FOR SYMPHONIC BAND

Symphonic Band Music: WALTER BEELER CONDUCTS THE ITHACA SYMPHONIC WINDS. "A SHORT AMERICAN OVERTURE FOR BAND" (JENKINS), "PARADE OF THE WOODEN SOLDIERS" (JESSEL, MORRISSEY), "TWINKLE, TWINKLE, LITTLE STAR" (PIKET), "THE GIRL I LEFT BEHIND ME" (ANDERSON), "ALLELUJA" (MOZART, BEELER), FINALE FROM KALLINIKOV'S SYMPHONY NO. 1 (arr. BEINUM), "JAMAICAN RUMBA" (BENJAMIN, LANG), "CHORALE AND FUGUE IN G MINOR" (BACH-ABERT arr. WEISS), "BLUE AND GOLD MARCH" (BEELER). Crest CR 4015, Monaural. One of the happier by-products of the high fidelity era has been an increase in the output of symphonic band recordings. Due largely, I believe, to the enormous strides made in public school instrumental music in the past 30 years, the development of fine brass and woodwind players has become an American tradition. Walter Beeler, one of our foremost music educators, band conductors and arrangers, directs his ensemble made up of students of the Ithaca College of Music. The performing caliber of the group is high, with good intonation, clean attacks, and excellent balance. My one criticism of this album is the program, which is made up mostly of "arrangements." Some years ago this might have been necessary, but today there is enough good unrecorded original band repertoire that needs to be heard. Golden Crest is a small company that seems to maintain an excellent standard of recording quality. R. I. F.

VIOTTI QUARTETS REVIVED

Viotti: QUARTET IN B FLAT, QUARTET IN G. THE BAKER STRING QUARTET: ISRAEL BAKER, 1st violin; ARNOLD BELNICK, 2nd violin; ALEXANDER NIEMAN, viola; ARMAND KAPROFF, 'cello. The Society For Forgotten Music M 1006, Monaural. Giambattista Viotti has been known principally to violinists and violin students through three or four violin concerti (although he wrote 29, and countless violin duets). The only work known to modern concert-goers is the Concerto No. 22 in A minor. (According to Kreisler, who performed this many times, no less a connoisseur than Brahms thought it one of the finest concerti for the violin.) Listening to the two string quartets which the Society for Forgotten Music has revived and recorded, one begins to realize the extent of the neglect of this skilled and often inspired composer. These are sensitive works, sprinkled with lovely melodies, and contrary to a common 18th century practice, provide each instrument with a generous share of activity. The Baker Quartet is a fine ensemble from which I should like to hear a great deal more, and the recording quality is fine. R. I. F.

ORGAN RECITAL

THE VIRTUOSO ORGAN, VIRGIL FOX, ORGANIST. Capitol PAR 8499.

This is an exciting recital, as Mr. Fox's recitals are. There are several reasons. First, the program provides a panorama of organ-styles, with an emphasis upon the romantic and post-romantic eras. Fox begins with a carefully enunciated performance of Bach's "We All Believe in One God," moving on to the most gigantic and exciting performance of a "Noël" by Daquin, with certain extensions by the performer that are very effective, if stylistically inaccurate. This is followed by the Allegro from Vierne's Second Symphony, which is precisely suited to his idiomatic technique (we mean by this that Fox seems to be made to play large organs, and controls them with a spontaneous naturalness most concert organists lack). Wilhelm Middelschulte's "Perpetuum Mobile," on the theme BACH, for pedals, demonstrates what Fox can do with his feet alone. It is an interesting work, not a mere vehicle for virtuosity, and again seems made for its player, who, a student of the composer, found it among his teacher's unpublished works. All the remaining works share similar characteristics: Vaughan Williams' "Old Hundredth," Guilmant's "Marche Religieuse," Franck's "Cantabile," Bossi's "Giga," and Boëllmann's "Gothic Suite" Toccata. But the excitement is not just a matter of programming, for the artist has the immensely flexible and varied monster-organ in Riverside Church to play. Finally, Mr. Fox's understanding of rhythm and tempo is phenomenal and gives magnificent drive to everything he plays. Most recently Cyril Wright, in an article in the American Guild of Organists Quarterly, makes the point that such an ability is the cardinal virtue of an organist. Mr. Fox has it in good measure, together with copious other skills and sensitiveness. J. L. B.

MODERN WORKS FOR ORCHESTRA

Paul Pisk, "Passacaglia," **Paul Schwartz,** "Concertino for Chamber Orchestra," **Charles Mills,** "Prelude and Dithyramb," **Miriam Gideon,** "Symphonia Brevis." RADIO ORCHESTRA OF ZURICH: JACQUES MONOD, cond. Composers Recording Inc. CRI 128.

The Radio Orchestra of Zurich renders fine service to these four composers. As a group they represent predominantly neo-classical tendencies and some of the scores bear the marks of professors' music. Moods range from the humor of Charles Mills' "Dithyramb" to the seriousness of Miriam Gideon's "Symphonia Brevis." As a whole, the works make an interesting group and the sound is balanced and adequate. P. D.

STRING QUARTETS

Beethoven: Quartets Op. 18 Nos. 1 and 2: THE BUDAPEST QUARTET: Columbia ML 5393. This famous quartet is admirably represented on this recording. The sensitive performances of these early works fully convey the elegant symmetry and poise of the music, and the Quartet's ensemble is superb. For clarity and style these renderings are irreproachable. P. D.

Hall Overton, Second String Quartet, **Ezra Laderman,** String Quartet. THE BEAUX-ARTS QUARTET. Composers Recordings Inc. CRI 126.

Overton's Quartet has a first movement somewhat limited in range; the second, and last, movement is full of urgency and nervousness. The central slow section of the latter is a delicate inspiration. Laderman's Quartet has less rhythmic interest, but is concentrated within its busy score. The Beaux-Arts Quartet performs sympathetically throughout. P. D.

STEREO

"MESSIAH" UNDER BEECHAM

Handel: MESSIAH; JENNIFER VYVYAN, SOPRANO; MONICA SINCLAIR, CONTRALTO; JON VICKERS, TENOR; GIORGIO TOZZI, BASS; JOHN McCARTHY, CHORUS MASTER; ROYAL PHILHARMONIC ORCHESTRA AND CHORUS, SIR THOMAS BEECHAM, Cond. RCA Victor Sonia Series. (Stereo, no number.)

This overperformed work has never been presented in so heavily gilded a package as this. Beecham has dressed up the orchestration, and Victor, with the aid of Albert Skira, has dressed up the recording with the most elaborate booklet we have ever encountered. In the face of such daring and aural and optic opulence, we are aghast. The pictures devoted to the performers and to the composer and his contemporaries are very much to the point, but the text illustrations, gorgeous as they are, seem pretentious. The soloists are all splendid and competent, and the orchestra and chorus have a gigantic sound.

We disagree with Sir Thomas's statement in his introductory essay that Handel "would have raised little objection to some modernization of the instrumental portion of his oratorios as well as his operas." It is a specious argument and does not justify the repeated jolts given to the experienced listener's ears by alterations. We feel there is a distinct possibility that this great splash may well represent a conservative disservice to Handel. All are, of course, privileged to disagree, and those who do not know Handel intimately will probably love this performance as much as we are sure Beecham does. J. L. B.

CALLAS IN LUCIA

Donizetti: LUCIA DI LAMMERMOOR, MARIA CALLAS (LUCIA, SOPRANO) FERRUCCIO TAGLIAVINI (EDGARDO, TENOR), PIERO CAPPUCCILLI (LORD ENRICO, BARITONE), BERNARD LADYSZ (RAIMONDO, BASS), LENARD DEL FERRO (LORD ARTURO, TENOR), MARORETA ELKINS (ALISA, MEZZO), RENZO CASELLATO (NORMANNO, TENOR), PHILHARMONIA ORCHESTRA AND CHORUS, ROBERT BENAGLIO, CHORUSMASTER, TULLIO SERAFIN, CONDUCTOR. Stereo. Angel 3601 B/L, 35810-11.

"Lucia," the finest and most durable of the 70 operas that crowded the 25 years of Donizetti's creative but overworked life, is here presented in so resplendant and gorgeous a garb of excellent performing and recorded sonic excellence that it must be definitive.

This is of course a singers' opera, as opposed for example to Wagner's musicdramas, which belong overwhelmingly to the orchestra. This fact does not justify the tendency of some previous record-releases to "tune down" the orchestra to a slighted backdrop; here the balance seems perfect, assisted, perhaps by the stereophonic medium, but no doubt instigated by a sound musical sensitivity to the fact that the voices are cast with the orchestra from the same inspired mold (the orchestral work is replete with magnificent touches). In spite of these facts, the stereo medium is far from fully or imaginatively exploited.

Surely this is one of Madame Callas' best efforts. So caught up does she appear to be in the emotional significance and possibilities of the elaborate virtuoso passages that their ability to astound for their incredible technical demands upon the voice is completely and appropriately lost in admiration for their ability to be transmuted by a great artist into magnificent and expressive music. If striving for perfect notes would interfere at all with the splendid flow and expressive power of the performance as it is, let the false notes stand!

Tagliavini's work, though full of grand moments, seems stiff and cold next to Callas's, as if the technical problems that she ignores with such astonishing success cause him great concern. Thus he navigates them better, but tightly, and with less of the vital freedom and sincerity of his fiery colleague.

In short, it is easy to give this release the highest praise: it is an ambitious and neatly consummated undertaking. Let us observe that the reviewer's copy played unobtrusively for the most part, but acquired scratchiness and a few pops and crackles, in the most popular scenes, such as the Mad Scene. Why should this be? There were also a few cases of orchestral distortion and curious, distant voice-locations. A handsome book of notes, containing the complete libretto, is provided. Robert Bagar, late senior critic of the MUSICAL COURIER, devised the excellent translation. J. L. B.

BALLET EXCERPTS

THE ROYAL BALLET GALA PERFORMANCES. **Tchaikovsky,** THE NUTCRACKER, SWAN LAKE, and THE SLEEPING BEAUTY; **Rossini,** LA BOUTIQUE FANTASQUE: **Delibes,** COPPELIA; **Adam,** GISELLE; **Schumann,** CARNIVAL; **Chopin,** LES SYLPHIDES, ROYAL OPERA HOUSE ORCHESTRA, COVENT GARDEN, ERNEST ANSERMET, Conductor: SORIA SERIES (no number, stereo).

A collection of excerpts from nine famous ballets is appropriate for the Soria Series, which makes an effort to be the plushiest and most elaborate record albums on the market. Why? Because there is an inherent contradiction in trying to listen to a ballet without seeing it, and the dozens of gorgeous illustrations and well-written notes and essays provide some sort of recompense for having to imagine the main point of the project, e.g., the dancers.

This reviewer finds the performance not so spectacularly fine that it warrants such a tremendous typographical-lithographical fuss. The Royal Ballet itself, of course, does: we might well dispense with the records and emphasize the excellent book accompanying them: it begins with an essay by the Director of the School, Arnold L. Haskell, and moves on through histories and summaries of the stories of the ballets, scattering in all directions soft photographs of stars and full-color of stage sets and costume designs. This unusual release, for all its pains, does not arrive at great significance among records because of the fallacy of assuming that ballet can be recorded, especially in part; but as a gigantic souvenir, it is unmatched. J. L. B.

MUSICAL COURIER, The Perfect Gift!

SUBSCRIPTION BLANK

MUSICAL COURIER

119 West 57th Street New York 19, N. Y.

Kindly send the Musical Courier to the following address:

NAME: .....

ADDRESS: .....

CITY: ..... STATE .....

☐ Please send Gift card.....From.....

United States	1 year subscription	$3.50 ☐	with Directory	$4.00 ☐
Canada	1 year subscription	4.50 ☐	with Directory	5.00 ☐
Foreign Countries	1 year subscription	5.00 ☐	with Directory	5.50 ☐

Single Copies..... $.35 Directory Issue..... $1.25

Directory Issue published each year in January.

THE NATIONAL SCENE

ROSALYN TURECK, *internationally noted pianist, returned to her native Chicago as soloist with the Chicago Symphony Orchestra under Fritz Reiner, playing the D minor Concerto of Bach and the Beethoven Concerto No. 2 (Photo by Lotte Meitner-Graf.)*

CHICAGO

■ There was high interest in the Moscow State Symphony concerts given here Jan. 30 and 31 in the Civic Opera House, and it was difficult to meet the demands of music-lovers eager to hear the noted orchestra with top Soviet talents and first rank conductors. It was disappointing that, among Russia's famous composers, only Tchaikovsky was represented on these programs, with the exception of Mozart's Concerto in C Major (K. 467), which, as played by Emil Gilels, opened the first program wonderfully. This artist had been heard here both in recital and with orchestra, but his artistic stature on this occasion gave reason to wonder who, if any, his peer might be. Both the Mozart and the Tchaikovsky G major Concerto became musical experiences that defy expression in words. Gilels was given beautiful accompaniments by Kiril Kondrashin, whose reading of the concluding Sixth Symphony was a stirring one, revealing the orchestra's most striking features—its singing strings, the gentle handling of lyric statements, and their own brand of bravura brought off with such flare and vivid color.

The same gentleness and tendency to play softly when not roused to brilliant climax and fevered tempo, held in performances by the orchestra in the second concert conducted by Konstantin Ivanov, with soloists Valeri Klimov, violinist, and Galina Vishnevskaya, soprano of the Bolshoi Opera. Ivanov guided the orchestra in sensitive accompaniments for both artists, which enhanced their performances immeasurably.

Klimov fully proved his worth as winner of five recent international competitions in his beautifully musical and deft performance of the Concerto for Violin in D Major. Mme. Vishnevskaya sang Tatiana's Letter Scene from "Eugene Onegin" and an encore from "Pique Dame" with warmth and beauty of voice, and with the dignity and temperament of a seasoned artist who must be magnificent on the operatic stage. The Tchaikovsky Fifth—more stirring than we had heard it before—closed the printed program, followed by high-spirited encores.

■ Igor Markevitch was a welcome guest in his first appearance on the podium in Orchestra Hall for a three-week period prior to Fritz Reiner's return from his seasonal vacation. The Chicago Symphony Orchestra had played previously under the visitor's baton during three Ravinia seasons. The Russian-born maestro had signal success during his stay, notably with his perceptive reading of the Mahler First Symphony, Falla's Three Dances from "The Three-Cornered Hat," particularly vivid and spirited, and Britten's "Young Person's Guide to the Orchestra" (deceptively named), which took on greater importance than we had heard it given before. Of particular interest were first performances at these concerts of Messiaen's noble "Hymn" for Large Orchestra, and Satie's choreographic and amusing "Parade," on the final all-French program, which also held Dukas' "Sorcerer's Apprentice" (heard in more imaginative readings than on this occasion), and Berlioz's highly programmatic "Fantastic Symphony," brought off with all of its stirring drama realized.

Mr. Reiner must have anticipated the warmth and pride his audience expressed on his return from vacation, and planned a special reward for the opening Strauss "Don Juan" seemed more eloquent than ever before, even from Reiner, noted as interpreter of this and other works of that composer. Then came the beautifully played Haydn Symphony No. 88, and the Brahms Violin Concerto with Joseph Fuchs as soloist. The artist had the excellent collaboration of Reiner and the orchestra throughout his musicianly performance, which had many moments of great beauty, notably in the ethereal pages of the Adagio. Mr. Fuchs also played the Mendelssohn Concerto with the orchestra, both at the Tuesday subscription concert, and in Milwaukee with Hendl conducting.

The following mid-week and Tuesday subscription concerts had Byron Janis as Reiner's soloist in the second and first Liszt concertos, respectively. Janis dedicates himself as completely to the performance of Liszt as he does to music of composers who make more subtle demands; thus his Liszt is never ordinary. He brings it off with excitement which few can create so intensely, while leaving his listeners to contemplate the poignant beauty and gentle lyricism which his heart and hands can realize so fully. He won ovations—deservedly—after each of his performances.

Chicago Symphony audiences were delighted to have Henryk Szeryng, who made an auspicious Chicago debut last season with the orchestra, return to play Prokofieff's First Concerto for Violin, with Reiner at the mid-week concerts of Feb. 11 and 12, and the Wienawski Concerto No. 2, with the orchestra in their Milwaukee concert on the following Monday. Szeryng, personable and winning, has that fortunate gift of communication that brings the music he plays to life. He gave a masterful performance of the first named concerto, with its rhythmic drive, its lyrical statements and angular melodies so characteristic of Prokofieff's writing, finely integrated. The performance won the artist repeated returns to the stage.

Reiner, in the opening Debussy ("La Mer"), was seized with a lumbar spasm which became increasingly painful as he gallantly continued the concert to the finish of the Prokofieff, without sacrifice to the performance. But as he was unable to return after intermission, Walter Hendl took the podium to close the concert with the programmed "Unfinished Symphony" of Schubert, conducted, with authority, ease and musicality. Hendl also conducted the following day's concert for Mr. Reiner, who, within a few days, was completely recovered.

■ Four Orchestra Hall recitals on the Allied Arts Piano Series were presented during the past month by Claudio Arrau, Luboshutz and Nemenoff, and Witold

Clarence E. Cramer
306 So. Wabash Ave. Chicago

Thor Johnson and the **Chicago Little Symphony**

Opera Festival in the comic opera **The Barber of Seville,** in English

The Medleys, duo-pianists
119 cities last season, nation-wide

Theatre Men, male octet, soprano, pianist **Bernard Izzo** & Lyric Opera people

Serenaders Male Quartet; Ralph Nielsen, 4 of Chicago's finest voices & pianist

"Carmen & Don Jose"; Ralph Nielsen, Audrey Paul, Marlinn String Trio

Remarc Trio with **Prudencija Bickus, Stasys Baras, Michael Bondon, & Mary Sauer**

"In Operetta Time" with **Bernard Izzo, Janet Carlson, David Burk**

St. Louis Trio with **Melvin Ritter, Olga Zilboorg, Jane Allen**

"Vignettes"; stage incidents with **Dorothy Cothran, Blanche Lewis,** & pianist

Rolf BJOERLING
TENOR
Mgt. Howard R. Will, 332 S. Mich. Ave., Chicago 5

ISADORE BUCHHALTER
Teacher of Piano—Teachers' Courses
712-14 Fine Arts Building
410 S. Michigan Ave., Chicago WE 9-4450

ROBERT HOWAT
CONCERT PIANIST
Personal Representative: MARGARET WALTERS
253 W. 72nd St., N.Y.C. EN 2-9600

HELEN KETTNER
CONCERT PIANIST
224 S. Michigan Ave. EU. 6-7658

HARVEY
RINGEL
Baritone Conductor
Teacher of Singing
Chicago Musical College
430 S. Mich. Ave.

SAROYA-ONOFREI
VOICE — REPERTOIRE
Studio: 624-25 Fine Arts Bldg.
410 S. Michigan Ave., Chicago, Ill., WA 2-7497

Joseph SAUNDERS
Cellist
Chicago Symphony Orchestra
Recital-Chamber Music
C. M. Heck, 6101 Sheridan Rd., Chicago, BR 4-6751

Russell STEPAN
Concert Pianist
American Conservatory—Fine Arts Bldg., Chicago 5, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory a Specialty
Mgr. Howard R. Will
332 S. Michigan Blvd Chicago, Ill.

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago 5, HA 7-2918

Malcuzynski, returning as old friends to audiences of this series, and Stanley Babin, making his first Chicago appearance. The last named, now an American citizen, is a personable, poised young pianist of considerable potential, not fully realized on this occasion. His overall performance revealed a technical command not matched interpretatively. Four Scarlatti Sonatas were virile and bright, but too heavy-handed to be thoroughly enjoyed. Debussy's "Images" (First Series) came off best, though Mr. Babin did not hear all the composer had to say. Nor were Beethoven's "Waldstein" Sonata, Chopin's F minor Ballade and the Brahms "Variations on a Theme of Paganini" (predominantly mechanical and overpedaled) given the understanding performances Mr. Babin would be capable of when he has studied more thoughtfully.

Arrau's performances of the Mozart Rondo in A Minor (K. 511), Beethoven's Sonata in E flat (Op. 27, No. 1) and the "Moonlight," Ravel's "Gaspard de la Nuit" suite and Liszt's "Un Sospiro" and "Etudes d' Execution Transcendante," Nos. 11 and 10, should have been memorable, for Arrau is certainly one of the most skillful musicians among top-ranking pianists of the day. But, while there was playing in the "grand manner," and much that was notably beautiful, too often simplicity of statement and spontaneity were lacking, to deprive the listener of complete satisfaction.

Large piano forms of four composers comprised the recital program given by Luboshutz and Nemenoff—Mozart's Sonata in D Major, Rachmaninoff's Suite No. 2 (the high point of the afternoon for this reviewer), Khachaturian's Suite, given a vivid performance, and Milhaud's "Scaramouche," as fillip. The aristocratic team's impeccable execution and perfectly attuned temperament brought the concert off with great *éclat.*

Malcuzynski drew an unusually large audience after an absence of two years, and obviously delighted his devotees with performances of Beethoven's 32 Variations, Liszt's B minor Sonata, a Chopin group (Polonaise in C minor, Two Etudes and the Waltz, Op. 64, No. 3) and pieces by his countryman, Szymanowski—a program played, this reviewer felt, with more manner than heart.

■ High on the season's concert agenda, in point of interest and quality of performance, was the Juilliard Quartet concert, presented to a full house in Goodman Theatre as the third event on the Pro Musica Society's current series. Placed between Mozart's "Hunt" Quartet and the Beethoven A Minor, was Alberto Ginastera's six-movement Quartet No. 2, rich musically, and so skillfully written as to produce effects of almost orchestral proportions, and those of simple lyric beauty. The Juilliard Quartet did honor to the composers whose works they chose to play, and proved anew that they are unexcelled among musicians in their category.

The Chicago Chamber Music Society's third concert of the season presented the Chicago Woodwind Quintet with Walter Hendl, guest, at the Arts Club on Jan. 13. The Quintet, which has been concertizing for a number of years, is composed of first-desk men in the Chicago Symphony Orchestra: Ray Still, oboe; Clark Brody, clarinet; Donald Peck, flute; Leonard Sharrow, bassoon; and Arthur Krehbiel, the orchestra's second horn player. Fresh programing and skillful, spirited performance by these top-calibre musicians, made this event an especially enjoyable one. On the program were Mozart's quintet for piano, oboe, clarinet, horn and bassoon; a Suite for flute, oboe and clarinet by Marshall Bialosky, who was present to receive the attractive work's warm reception; and Poulenc's Sextet for piano, flute, oboe, clarinet, bassoon and horn.

The Chicago Piano Quartet's concert given at Goodman Theatre (Jan. 27), is still being talked about enthusiastically. Though not a season old, the quartet (Marion Hall, piano; Fritz Siegal, violin; Frank Miller, 'cello; and Milton Preves, viola) made it evident early in the opening Fauré Quartet (C minor, Op. 15), that no compromises had been made individually or as a group. There was that blending of talents and taste, and the inborn gift of ensemble, that made for complete *rapport* in the Fauré, which was more expansive than other performances remembered. Mr. Miller's rich, glowing performance, with Miss Hall, a worthy partner, of Beethoven's A major Sonata, Op. 69, afforded the audience especial pleasure. Mr. Miller, warm and communicative as an artist, has become in his first season here a "drawing card" to any performance in which he takes part. The four artists brought their finest efforts to a reading of the Brahms G minor (Op. 25) Quartet, which became one of the season's high points.

■ The third concert in the Old Town Concerts Series being offered at the Academy of Natural Sciences presented Florence Kirsch, piano, Clark Brody, clarinet, and Francis Akos, violin, in a program of chamber works by Brahms, Stravinsky, Weber and Mozart. Mr. Brody, first clarinet of the Chicago Symphony, appeared with Miss Kirsch in the Brahms F minor sonata for clarinet and piano, the Weber Grand Duo

FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING — WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEBR.

RUDOLPH GANZ
Chicago Musical College of Roosevelt University
430 S. Michigan Ave.
Steinway Piano

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
1139 N. Ridgewood Dr.
Wichita 14, Kansas
Mrs. Van E. Fiser, Natl. Ex. Sec.-Treas.
National President: Miss Rosalie V. Speciale, 560 N. First St., San Jose 12, California

ERNEST ULMER, *pianist, to be heard in a New York recital on March 8 at Town Hall. A review will appear in the April issue. (Photo copyright by Nydtskov, Copenhagen.)*

Concertante for clarinet and piano, and with Mr. Akos, viola, and Miss Kirsch, piano, in the Mozart Clarinet Trio. Mr. Akos and Miss Kirsch were partners in the Stravinsky Duo Concertante for violin and piano. Both of the virtuosity and musical force of these performances were outstanding, particularly in the brilliant styling and balance of the Stravinsky and the apparently rollicking ease of the fiendishly difficult Weber.

For the final concert, Miss Kirsch and Mr. Akos offered Schubert's sonata for piano in C minor (opus posth.), and Beethoven's "Kreutzer" Sonata, and Mr. Akos played Bartok's unaccompanied Violin Sonata. The Schubert was the most effective work of the three, a commanding performance that compassed all the difficulties of a tremendous score, while realizing as well its musical beauty and subtlety. Mr. Akos' performance of the Bartok was equally brilliant, but the work is not so grateful to the ear, and the acoustics of the hall do not do it justice. Room sound was also somewhat of a block to the full effectiveness of the Beethoven, which, though well played, seemed heavy.

DOSHA DEVRIES

LOS ANGELES

■ Alfred Wallenstein occupied his old podium again at the Philharmonic Orchestra recently. He was warmly greeted and applauded; but the orchestra was not in its best form. The absence of a permanent conductor since Van Beinum's passing is making itself apparent in a certain slovenliness of attack, tone and scansion. As for Mr. Wallenstein, he seems to have benefitted since he has been free of a permanent post. Now and then throughout the evening this was manifest. But certain lack of *rapport* was noticeable in the big works programmed. Kabalevsky's "Colas Breugnon" Overture gave much promise of a concert of distinction. But in Rachmaninoff's Second Symphony one was thankful that the composer had permitted cuts in what was originally a work of great length. The Love Scene from Berlioz's "Romeo and Juliet" and Ravel's "Daphnis and Chole" Suite No. 2 fared not much better.

Eugen Jochum took command on Feb. 4. He has become a great favorite here with audiences and orchestra. The orchestra arose when he entered, and they played for him with precision and glow. Barber's "Adagio for Strings" evoked a string tone of homogeneous beauty throughout. New to Los Angeles was Boris Blacher's "Concertante Music for Orchestra," a work that experiments in meters and odd harmonic devices. This is a score of intriguing interest, which bears repetition. Berl Senofsky substituted for the ill Francescatti in Brahms' Violin Concerto, but seemed somewhat ill at ease. Jochum's reading of Beethoven's Fifth Symphony brought the audience to its feet in a well-deserved ovation.

■ On the following evening, in Beverly Hills, Benno Moiseivitsch proved beyond doubt that he is still one of the world's great artists—one of the few remaining artists of the old school, who can touch the heart with his projection of music by the masters.

Leontyne Price sang to an enthusiastic audience in the Philharmonic Auditorium on Feb. 3. What a joy to hear Handel's opera arias sung with such majesty and understanding! There were arias from "Radamisto," "Agrippina" and "Julius Caesar," all accomplished with the requisite long phrases and exquisite realization of ornamentation. Miss Price's excellent accompanist was David Garvey.

Edouard Nies-Berger, organist, long associated with Albert Schweitzer in the edition of Bach's organ works, presented a program at All Saints' Episcopal Church in Beverly Hills. The distinguished event was for the benefit of the great Doctor's hospital in Lambaréné, and in honor of his 85th birthday. Prof. Nies-Berger was assisted by his wife, Elizabeth Nies-Berger, soprano, and Israel Baker, violinist.

■ The Quartetto Italiano appeared at the Wilshire Ebell Theater and regaled music lovers with two rarely heard works: Richard Strauss's Quartet in C minor, Op. 15, written at 20,; and Mendelssohn's Quartet in F minor, Op. 2, a product of his 14th year. There is a great affinity between the youthful Strauss and Mendelssohn (more revealing in the two composers' early 'cello sonatas). Both quartets, naturally, are immature works; but they foreshadow the greatness of both prodigies. The program also offered Mozart's Quartet in G minor, K. 478. The Quartetto Italiano never disappoints in ensemble or genuine musical profundity, and it didn't on this occasion.

ARTHUR W. WOLF

DETROIT

■ Those who contend that the modern piano is an "unstylistic" instrument for the performance of Bach's keyboard music might have been moved to reassess their views by the very compelling counter-arguments advanced by pianist Rosalyn Turek in an all-Bach recital at the Detroit Institute of Arts. Miss Turecjk, with unerring musical and aesthetic judgment, has not tried to imitate the colors of the harpsichord on the piano, but has justified her preference for the modern instrument by drawing upon its expressive properties for an elevated, dramatically-charged approach to Bach's works. Selections from "Anna Magadalena's Notebook," not-so-easy acquaintances of elementary piano students, exhibited a touch not heard here since the palmier days of Gieseking. A group of encores was played with uncanny accuracy and whirlwind fleetness.

■ One of the less successful collaborations of the Detroit Symphony and the Rackham Choir was the presentation of Bizet's "Carmen" in concert form at Ford Auditorium as part of the orchestra's regular concert series. With the exception of Jean Madeira's dark-velvet mezzo, the evening was lacking in vocal distinction. It was not abetted by an under-rehearsed orchestra, playing a score with such exasperating cuts as Don Jose's second act entrance and the Trio preceding the Card Song. Paul Paray's direction carried little of the conviction he usually brings to his French repertoire.

The presentation of opera in concert form is an admirable innovation in present-day Detroit Symphony policy. But one hopes that it will be continued with more care in casting and preparation.

MAE G. HOENIG
Manager of National Artist & Lecture Service
Suite 115, 233 So. Beverly Drive CRestview 5-7773
Beverly Hills, California CRestview 6-8019

Raymond McFEETERS
PIANIST — ACCOMPANIST — VOCAL COACH
7169 Sunset Blvd., Hollywood 46, Calif.
Tel. HOllywood 7-0205

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
35 years successful teaching
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6684 N.A.T.S.

EUNICE WENNERMARK
CONCERT VIOLINIST — ARTIST - TEACHER
4502 Ben Ave., No. Hollywood, Cal., POplar 2-7794

Prof. VLADO KOLITSCH
WORLD FAMOUS VIOLIN PEDAGOGUE
faculty member: LOS ANGELES CONSERVATORY OF MUSIC
Studio: 1717 N. Vine — Hollywood 28, Calif.

JAN POPPER
Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with BETA POPPER, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

RALPH THOMAS
Noted Hollywood Voice Teacher
Author of the Ralph Thomas Vocal Method & Text Book
1717 No. Vine, at Hollywood and Vine, Hollywood 28, Cal. • Tel.: HOllywood 9-7030

MARY BOTHWELL
SOPRANO
Personal Mgt.: BETTY SMITH ASSOCIATES

Maria de Varady
VOICE
Lyric Diction
In Boston, exclusively at Boston University School of Fine and Applied Arts
In New York—Phone MU 9-1516
Advanced or Professional Singers only

JOHN HERRICK
BARITONE
Concert — Opera — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR 7-7594

OTTO HERZ
COACH — ACCOMPANIST
Master Classes in Piano Accompanying at the N. Y. College of Music
302 West 79th St., N. Y. C. 24 SC 4-5855

LOTTE LEONARD
Complete Vocal Education
JUILLIARD SCHOOL OF MUSIC
Only teacher of MATTIWILDA DOBBS

GERTRUDE LINDHURST
SOPRANO
Suite, 411, 119 W. 57th St., New York 19, N. Y.

MADY METZGER-ZIEGLER
Voice — Opera Workshop — Lieder Concerts
642 Portland Ave., St. Paul, Minn., CA 6-6921

MARIENKA MICHNA
PIANIST
Personal Rep. • Margaret Walters • 253 W. 72, NYC

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Jeannette Kirk, *National President*
2608 N.W. 26th St., Oklahoma City 7, Okla.

MISLEK SUSTER
formerly Czech State Opera
"Miss Suster's soprano is an agile instrument handled with skill, maturity and poise" N. Y. HERALD TRIBUNE
P.O. Box 223 New York 23, New York

Richard THENEBE
Concert Pianist - Teacher
157 E. 71st St., N.Y.C. 21, N.Y., RH 4-7033

LILLY
WINDSOR
Lyric Soprano
"SHE CAME — SHE SANG — SHE CONQUERED."
Times Herald, Washington, D.C.

■ Risë Stevens appeared in concert on Feb. 12 as part of the Masonic Temple's annual concert series. The mezzo's drawing power is formidable, as attested by a crowd of 4000, which was treated to a diverse program. It was in Strauss songs that Miss Stevens reached the highest artistic level of the evening. Interpretative powers have always been one of her strengths, and they especially stood her in good stead in the dramatic properties of the Lieder.

ERNEST J. GILBERT

SAN FRANCISCO

■ An event of great interest in Bay Area operatic circles was the first local production of Benjamin Britten's opera "The Turn of the Screw," given three performances at the University of California by the University Opera Workshop, directed by Dr. Jan Popper. A remarkable three-level and multi-room set, designed by George Marchi, permitted the complex action to take place on the small stage of Hertz Hall; ingenious lighting effects aided in disclosing the scenes. Leading roles were taken by Clorinda di Lonardo, Gwen Curatilo, Patrick Daugherty. Janis Martin, Barbara Quinn Riordan and Ronald Goodwin, all turning in excellent portrayals and performances, while Popper conducted the University Symphony Orchestra. The workshop will continue to be active in the spring semester also.

During the last two weeks of January, Pierre Monteux returned to San Francisco to conduct the orchestra he led for 17 years until his resignation in 1953. In the meantime, Enrique Jorda has rebuilt the orchestra into a quite different organization from what it had been in Monteux' last years. If, therefore, Monteux evoked both nostalgic memories and enthusiastic admiration, at least part of the credit for his accomplishment must go to the revitalized orchestra his successor fashioned in the interim. His programs this time seemed deliberately aimed at filling the Opera House, being made up of some of his long-time favorites.

■ Outstanding concert events in the last half of January included Jennie Tourel's Curran Theater recital, presented by Spencer Barefoot, during which she revived for us Schumann's "Liederkreis," besides presenting songs of Moussorgsky, Tchaikovsky and other composers . . . A stimulating production of Donizetti's "Don Pasquale" was given by the Olivier-Porcaro Opera Group, with soprano Jacqueline Victorino, Colin Harvey in the title role, Walter Matthes and Victor Hubbard in secondary leads. Miss Olivier played the score, Porcaro was stage director and designer, John Waltz made the costumes, and James McMillin was lighting technician . . . Down in Stockton the Stockton Symphony Orchestra's concert of Jan. 29 was highlighted by the artistry of pianist Karl Ulrich Schnabel, who gave sensitive performances o f Mozart's A major concerto, K. 488, and Chopin's "Andante Spianato and Grande Polonaise" . . . Bass-baritone David Giosso made an excellent impression in his afternoon concert for the Pacific Musical Society.

JOSEPH BISKIND

CLEVELAND

■ Before embarking on its Eastern tour (which included three concerts at New York's Carnegie Hall), the Cleveland Orchestra gave an inspiring performance of Mahler's "Lied von der Erde" with Maureen Forrester and Ernst Haefliger singing the contralto and tenor passages in excellent style. George Szell at the helm made this an unforgettable experience. The orchestra s esteemed concertmaster, Josef Gingold, was the soloist at the first concerts of the New Year when he performed in refined style the Spohr Concerto, Op. 47. At this time he bade an official farewell to Cleveland, as he has resigned to take over a professorship at Indiana University. He will be missed in a community fortunate to have been enriched by his fine artistry.

The genius of Berlioz was highlighted in an exciting performance of his oratorio "L'Enfance du Christ," with Robert Shaw, associate conductor, leading the 200-voice Cleveland Orchestra Chorus with telling effect. The solo roles were beautifully sung by Jennie Tourel, Leopold Simoneau, Martial Singher and Donald Gramm. A third performance on Sunday afternoon was added to accommodate the overflow audiences.

Substituting for André Cluytens, whose American tour was cancelled, the young Polish conductor Stanislaw Skrowaczewski (whose auspicious debut with the orchestra was hailed last year) was invited to conduct two concerts. He again demonstrated his versatility of style in these programs, which consisted of music by Rossini, Debussy, Mozart, Berlioz ("Symphonie Fantastique"), Prokofieff and the exciting "Bolero" by Ravel. The conductor's own "Symphony for Strings," receiving its American premiere, was an appealing, well-constructed work of three movements, attesting to a sensitive and knowledgeable approach to expressive music.

It was unusual to have a pianist appear in two similar works at the same concert, and indeed a rare pleasure to hear Leon Fleisher in both the Schumann and the Grieg A minor Concerti, both beautifully performed, under Szell's baton.

Pianist Artur Rubinstein — greater than ever — was superb in Brahms' B flat Concerto and aroused his audiences to frenetic applause. With Szell conducting, the orchestra and pianist rose to heights.

In a special concert for the maintenance fund of the Cleveland Orchestra, the Russian violinist David Oistrakh regaled his capacity audience with the Bach D minor, the Beethoven and the Tchaikovsky Concertos. The audience honored the violinist with a standing ovation.

The Bernardi management sponsored a sold-out concert of the Moscow State Symphony in an all-Tchaikovsky program with the fabulous Emil Gilels as soloist for the B flat minor piano Concerto. Konstantin Ivanov presided over the ensemble in a way both efficient and sensitive.

The field of recitals brought Leonard Shure in an erudite program of Bach, Beethoven and Schubert in the West-Shore Concert Series. He was warmly applauded by a large audience . . . Anton Kuerti, winner of the Leventritt Award, gave a recital at the Institute of Music for its scholarship fund; his program was a formidable one, consisting of the Bach A minor Prelude and Fugue and Sonatas by Ernest Bloch and Schubert, but his technical and interpretive powers were less impressive . . . At the Museum of Art a piano duet recital was given by Monroe Levin and Camer-

on McGraw, of Boston, who played a program of Mozart, Mendelssohn, Fauré, Nicholas Carlton, Harold Shapero and the fascinating Sonata by Hindemith. A large audience was responsive . . . In the same auditorium, Marianne Masticks was heard to fine advantage in an ambitious program featuring the Beethoven "Bagatelles," an excellent Sonata by Herbert Elwell, and the four Chopin Ballades. She was feted by her appreciative hearers. ROSE WIDDER

BOSTON

■ Each January, Boston sees a welcome return of the New England Opera Theater, directed by Boris Goldovsky. The company offered this year Verdi's "Rigoletto" and Mozart's "Cosi Fan Tutte" in the Wilbur Theater, an intimate playhouse that had to roll up a few rows to make an orchestra pit. But if the selection seemed traditional, there was nothing stale about either their direction or execution.

Not the least interesting detail in the production of "Cosi" was the introduction of slide projections of scenes within a scenic shell, a process developed under a Ford Grant by Elemer Nagy of Hartford. The delicately glowing rococo panels were changed in minutes—a boon that small opera companies and schools have waited for, not only for the economy it promises, but for the increased number and mobility of scenes. The company's assistant conductors, Karlos Moser and Frederick Popper, showed the same electric concentration as the senior director. All this promises a long life for the idea of opera that does not disdain to be believable.

■ The January spotlight at Symphony Hall was turned on William Steinberg, regular conductor of the Pittsburgh and London Symphonies, in Boston for four guest appearances. The large audiences applauded his self-possession and distinctive technic, which defines some very exact points of phrasing and dynamics for the orchestra. His programs were drawn mostly from the late-German Romantic School (including a Haydn Symphony in which extra violins made for heavy-handedness), so that it was difficult to imagine what he might have made of the filmy cocoons

Scene from the New England Opera Theatre production of Mozart's "Cosi Fan Tutte," with SARAMAE ENDICH *and* JOHN MCCOLLUM.

of Debussy, or the crackling surfaces of Prokofieff. Wistful Bostonians always wonder when a visiting conductor feels he has to "play it safe." Steinberg's visit brought one novelty, Hindemith's "Pittsburgh" Symphony, so dubbed because it was commissioned for the conductor's home orchestra, and because it contains a belated and blatant spelling out of "Pittsburgh Is a Grand Old Town" in the last movement. This jungle of brassy counterpoint must certainly have more to do with steel mills than musical inspiration.

The next week Charles Munch returned fresh from his mid-winter vacation to conduct a terse, charged, and un-French reconstruction of Beethoven's Fifth Symphony. Ruggiero Ricci was the violin soloist for this concert, and gave a passionate and dark-toned performance of the Sibelius Concerto.

■ Other visitors to the Hall during this period included the Moscow State Symphony, under Kiril Kondrashin, which gave us another long look at music-making behind the Iron Curtain. The program was all-Tchaikovsky—hardly fair to an ensemble on display—and its heavy lower strings and plangent double reeds made it sound very Russian indeed, in the way of heavy melancholy. It proved to be a very good orchestra, the peer of Detroit or even Cleveland, but not of Philadelphia. All in all, Americans should permit themselves a moment of justifiable self-congratulation that so many orchestras like it are thriving throughout this nation.

Zino Francescatti was acclaimed for his magnificently satisfying performance of an unusual recital program of sonatas by Debussy and Fauré (Opus 13), a Shostakovich-Tsiganov Prelude, Copland's "Billy The Kid" waltz, Paganini's "I Palpiti" variations, and some Carmen transcriptions for extras . . . We heard more interesting things from Henryk Szeryng, the Polish violinist, who appeared here last year under Munch and now gave a recital in the Boston Morning Musicales Series . . . The series also brought us Maureen Forrester, the Canadien contralto, who combines deep emotional sensibility with an even voice and arresting spiritual calm . . . Anna Russell's musical satires, honed on her ever-ready funnybone, permitted us musicians a good laugh at ourselves . . . Witold Malcuzynski and Gregor Piatigorsky seemed to show something lacking in their recent performances; the first revealed a certain coolness in his all-Chopin recital, and the second, a falling-off of the technical and musical care that put his name at the head of 'cellists not long ago.

■ Leon Kirchner conducted the Boston Symphony in the premiere performance of his "Toccata for Strings, Solo Winds and Percussion," a piece fully alive with high-pitched emotion and articulate craft . . . The last days of January brought the first Boston appearance of the Festival Quartet, that extraordinary team of four master musicians who first sat down at Aspen five years ago to while away the mountain time. Victor Babin, pianist, Szymon Goldberg, violinist, William Primrose, violist, Nikolai Graudan, 'cellist, would each promise rarities enough on a solo program. Unusually enough, the rarities were quadrupled, for each of these players is fully the musician as well as the virtuoso. Seldom have we heard a group which could so well convey the vigor of authentic musical statement within the restraints necessary to good ensemble . . . A recent King's Chapel concert, conducted by Daniel Pinkham, introduced a recently-discovered Concertino for harpsichord and strings by Josef Haydn . . . Polyna Savridi, soprano, won the New England Regional Auditions for the National Council of the Metropolitan Opera. This outstanding musician, who has already appeared in a Jordan Hall recital, was winnowed from a promising crop of vocal talent at a three-day audition . . . Continuing its service to the Boston community in providing music every day in a setting that makes for quiet enjoyment, the Gardner Museum featured Robert Howat, pianist, on a recent Saturday. In his thoughtful interpretations of Schubert, Tcherepnin and Debussy, the young man showed individuality, real talent and considerable poise. His enviable technical fluency is controlled by a fine ear for tonal balances, which governs his slight tendency to push the tempo ahead. Stylistic maturity is not always the strongest point of a young artist, so his rather boisterous reading of Debussy's "L'Isle Joyeuse" brought smiles rather than frowns. He shows all the promise of his talent and training—Tcherepnin in Chicago and Casadesus and Boulanger in France—and, what is rarer, the promise of continued artistic growth.

ROBERT W. DUMM

(*National Scene reports continued on page* 35)

BUSTABO
"The girl Paganini of the violin"
Pers. Rep. M. WALTERS, 253 W. 72 St., NYC 23

Josette & Yvette ROMAN
duo-pianists
Pers. Rep. Thea Dispeker
35 W. 53rd St., New York City, N. Y.

HELEN
ALEXANDER
Soprano
"Miss Alexander has a musical line and an attack which could be envied by many younger singers."
London Daily Telegram
Mngt: JACK ADAMS
210 E. 73rd St., New York City

ERNEST ULMER
CONCERT-PIANIST
205 East 78th St. • New York City 17

PAULIST CHOIR
of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
EFOM RECORDS
Now Booking: 911 So. Wabash Ave., Chicago 5, Ill.

CONDUCTORS

■ **Stanislaw Skrowaczewski,** 36-year-old Polish conductor, has been named musical director of the Minneapolis Symphony for the 1960-61 season. He succeeds **Antal Dorati,** who resigned a few months ago, to take effect at the end of this season. The new conductor came to the U. S. in 1958 to conduct the Cleveland Orchestra as guest, at the invitation of **George Szell,** who met him during that organization's tour of Poland in 1957 . . .

Richard Marcus, conductor of the Easton (Penna.) Symphony, on Jan. 13 led a program including Beethoven's "Leonore" Overture No. 1, Mozart's G minor Symphony No. 25, Franck's "Psyché" and three excerpts from Tchaikovsky's "Sleeping Beauty." . . .

William Yarborough, director and conductor of the Northwestern Michigan Symphony orchestra, has accepted a similar position with the Los Angeles Virtuoso Orchestra. He will retain his former post when he takes over his new duties and during the concert season will travel between Sounthern California and northern Michigan on a regular schedule. Ronna Schmalz, concertmaster of the Northwestern Michigan Symphony, will conduct rehearsals for that orchestra in his absence.

Dean Dixon, American conductor, who for the last three years has been chief conductor of the Göteborg Symphony in Sweden, has been appointed to a similar post with the Hessian Radio Symphony in Frankfort, Germany, next season . . .

COMPOSERS

The Louisville Orchestra, conducted by **Robert Whitney,** gave the world premiere and recorded the symphonic work "And the Fallen Petals" by Chou Wen-Chung; and the recent performance by the San Francisco Symphony was its local premiere, not its first hearing, as stated recently in this publication . . .

Operas by three American composers will be given in a special showing for the National and Central Opera Association convention at the Hotel Astor, New York, on Friday Morning, March 25. The program will include: "Malady of Love" and scenes from an unfinished opera, both by **Lehman Engel:** "The Scarf" and "Beatrice," by **Lee Holby;** and "Gallantry," a satiric opera by **Douglas Moore,** performed by the Community Opera of New York. The last work will be directed by Gunda Mordan . . .

Julia Smith's choral work, "Our Heritage," had its first performance in a new version with band accompaniment at **Ohio State University,** Columbus, on Feb. 28, by the 300-voice Symphonic Choir (Louis J. Diercks, conductor) and the Concert Band of 110 players, under the baton of Jack O. Evans. On the same day, this work was given in the High School Choral Festival at the Toledo, O., Art Museum Peristyle, conducted by Harold Tallman, choral director at **Wayne State University,** Detroit.

Miss Smith's opera "The Gooseherd and the Goblin" was presented in the High School Opera Workshop Festival of the **University of Arkansas** at Fayettesville, Feb. 22 and 23, conducted and produced by William V. Black. On the same bill was the first performance of Rutland Boughton's "Agincourt," with an all-male cast, and Ringwald's "God's Trombones." Miss Smith and Constance Eberhart were the judges at this festival.

A sonata by **Liszt** for violin and piano, discovered among the mss. in the Liszt Museum in Weimar, by Eugene List, has been reconstructed and edited by Tibor Serly, and was premiered at a concert given in the Library of Congress in Washington, D. C. on Feb. 5, by Mr. List and Carroll Glenn, who played it again on Feb. 22nd at the YMHA in New York . . .

Songs of **Robert Fairfax Birch,** young American composer, will be presented in a concert devoted solely to his works at Carnegie Recital Hall, Sunday evening, April 10. Featured soloists will be Martial Singher, baritone; Pauline Seim, soprano, and Gladys Kriese, contralto. Eugene Basabe will be at the piano . . .

Irwin Fischer's "Sketches from Childhood" were performed on Jan. 24, by the West Suburban Symphony (LaGrange, Ill.), of which he has been for five years the regular conductor. His Chorale-Prelude on "Jesu, meine Freude" for organ has been released by Highgate Press. Another of his organ works, (a Chorale-Prelude on "Nun ruhen alle Wälder") was included on a program of the Fine Arts Festival at the University of Southern Illinois on Feb. 12.

JULIA SMITH, *composer, at Ohio State University, where on Feb. 28 her choral work "Our Heritage" was heard in a new version with band accompaniment. Standing: at left,* JACK O. EVANS, *conductor of the 150-player Buckeye Band, and right,* LOUIS J. DIERCKS, *director of the 350-voice University Chorus.*

ARTHUR AARON, Music Contractor
Orchestra Personnel Selected for all Media:
Orchestra of America, Stony Brook, L. I.
Music Festival
Music in the Making, Cooper Union
119 West 57th St., N. Y. C., PL 7-3475

Conductors' Directory

ALFREDO ANTONINI
Musical Director
TAMPA and MILWAUKEE SYMPHONIES
Columbia Artists Management
Judson, O'Neill & Judd • 111 W. 57th St.

WILLIAM BYRD
Musical Director
LIMA SYMPHONY ORCHESTRA
Memorial Hall, Lima, Ohio

LESLIE HODGE
Australian-American Conductor
Europe: 1959-1960 Season
310 W. Granada Road • Phoenix, Arizona

DIETER KOBER
Conductor
CHICAGO CHAMBER ORCHESTRA
Director of Music • Art Institute of Chicago

FREDRIC KURZWEIL
Musical Director - Conductor
MOBILE OPERA GUILD
221-28 Hartland Ave., Queens Village 27, N.Y.

ARTHUR LIPKIN
Musical Director
BIRMINGHAM SYMPHONY ORCHESTRA
Columbia Artists Management
Judson, O'Neill & Judd • 111 W. 57th St.

FERDINAND LIVA
Conductor: WILKES-BARRE PHILHARMONIC
YOUNG MUSICIANS SYMPHONY • EUROPE
1128 Vine Street • Scranton, Penna.

RICHARD MARCUS
Music Director
EASTON SYMPHONY ORCHESTRA
224 Old Forest Rd., Philadelphia 31, Pa.

LEO MUELLER
Conductor
HALIFAX SYMPHONY SOCIETY
P.O. Box 551 Halifax, N. S.

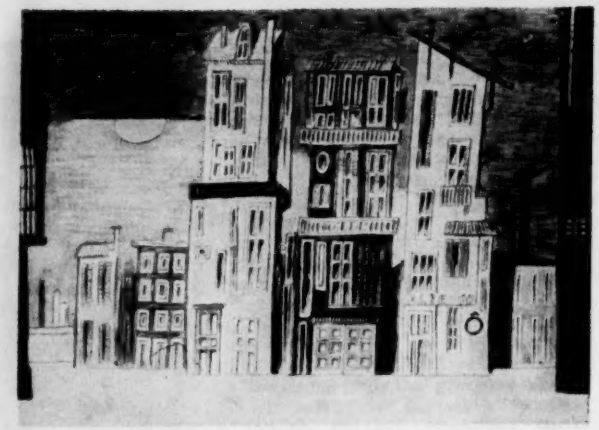
BOYD NEEL
Conductor: Boyd Neel Orchestra
Canadian Hart House Orchestra
Available for limited number of engagements 1960-61
Write. 135 College Street, Toronto, Canada

BLYTHE OWEN
COMPOSER — PIANIST
Chicago Musical College of Roosevelt University
430 S. Michigan Ave., Chicago, Ill. SU 7-1510

Robert MUCZYNSKI
Composer-Pianist
"A skillful pianist, Mr. Muczynski proved a convincing exponent of his own works". H. S., N. Y. Times
317 Hanover Ave., Apt. 109, Oakland, Calif.

GLAD ROBINSON YOUSE
Composer-Author
AFFILIATIONS: ASCAP, National League of American Pen Women, National Federation of Music Clubs. The Composers-Authors Guild.
532 E. 12th St. Baxter Springs, Kansas

The *International* Scene



Scenic design by DINO BUZZATI *for the ballet "Fantasmi al Grand Hotel" by* LUCIANO CHAILLY, *being world-premiered at La Scala this season.*

PARIS

■ Because of the holidays, the first fortnight of January is not the best time for musical events. Only the Opéra-Comique made the effort to do something unusual, reviving Chabrier's sparkling work "Le Roi malgré lui," whose only weakness is in its libretto. The composer was well served by the splendid staging of Louis Musy (an excellent singing actor in his own right), the solid but flexible conducting of Etcheverry, and singers such as Janine Micheau and Charles Castelli.

Another noteworthy revival was that of "Madame Butterfly," in honor of the thousandth performance at the Comique of this celebrated work of Puccini. New sets by Le Nestour and the clever staging of Brothier, plus a superb performance by Berthe Monmart of the Opera in the title role, brought a new freshness to the opera. The tenor Vanzo and the baritone Michel Roux were quite up to the high standard of Mlle. Monmart. Georges Pretre was the fine conductor. The first three performances were sung in Italian.

The Comique also presented an evening of ballet which included the premier of "Studio 60," with a score by Bergman in which the jazz idiom is treated to a more or less traditional orchestration. The choreographer and principal dancer was Claude Bessy, one of the fine young stars of the Opéra. The famous Serge Lifar made one of his rare appearances in "Pas et Lignes," based on music by Chopin.

■ The concert field was more active. At the Société des Concerts the appearance of the Chinese conductor Choo Hoey, who had studied in London and Salzburg, aroused considerable curiosity. His interpretation of two Nocturnes of Debussy and the Symphony in three movements by Stravinsky was very reined, but his conception of "Death and Transfiguration" by Strauss was inexpressive and he seemed insecure in his conducting of Mozart's Concerto in A major with Monique de la Bruchollerie as soloist. At the next concert the pianist Rudolf Firkusny played Beethoven's G major Concerto with a remarkable conception of the architecture projected by a first-class technique. Rafael Kubelik was the conductor.

At the Concerts Lamoureux, Lorin Maazel was again received with great enthusiasm. After accompanying Geza Anda in Bartok's Second Piano Concerto to perfection, he gave a reading of the Fourth Symphony of Brahms such as one rarely hears.

The Concerts Colonne presented the noted American soprano Astrid Varnay in a Wagner festival and the Hungarian pianist Gyorgy Cziffra in a program of Liszt and Schumann. Czeffra's technique and power are probably unique in the world today, but outside of Liszt his interpretations seemed often in doubtful taste.

At the Theatre of the United States Embassy, an important concert of chamber music presented string quartets by two American composers, Irving Fine and Benjamin Lees, and the French dodecaphonist Pierre Boulez, played by the Parenin Quartet, perhaps the finest ensemble in France today. Fine's work was quite effective in its use of expressive superpositions, and it was free in style. Lees obtained a real success with his Allegro Energico, made up of rhythmic sequences. Boulez's work, titled "Le Livre pour le Quatuor," is a *tour de force* in twelve-tone writing, with clever exploitation of nuances of sonority and rhythm.

Among the many pianists we have heard I must mention Samson François, just returned from a tour in the United States. His recital was a model of imaginative sonorities, discipline and taste. and Jean Casadesus again demonstrated his power and poetic intensity in a program which listed Bach, Brahms and Debussy.

■ The Office of "Decentralization Artistique" put on a performance of "Le Roi Fol," an opera by Jacques Dupont, at Rouen, laid at the time of the Hundred Years War. Since it was the aim of the composer to combine in equal measure music, words and the dance, the successful score alternates between an operatic idiom, a ballet idiom, and even an orchestral idiom. With singers from the Paris Opéra, excellent staging, and dynamic conducting by Albert Beaucamp, the production was well received by the Paris critics and did honor to the city of Rouen.

SUZANNE DEMARQUEZ

SYDNEY

■ Among singers from abroad heard here in the season recently closed, Jan Peerce, Igor Gorin and Gerard Souzay won the most applause. Peerce, at his final recital, had so many demands for encores that the concert had to be extended for 40 minutes. Souzay sang lieder in his well-known artistic manner in concerts given in the intimate Conservatorium Hall here. Gorin, heard in recital and with orchestra, was in excellent voice and impressed his listeners.

Among the conductors whose appearances one remembers with pleasure was Kurt Woess, while the Alma Trio gave worthwhile chamber music performances. Davy Erlih, French violinist, pleased critics and public alike. Sigurd Rasscher, saxophonist, drew capacity audiences in his recitals. Rudolf Firkusny and Andor Foldes, pianists, whose playing is contrasted in style, were also well received. The Luton Girls' Choir sang some pleasant programs, though their musicianship did not always match their verve.

The season saw the opening of some fine structures for music. Melbourne's great new Musical Shell seats 2,931 under cover and 17,000 more on the surrounding lawns. Brisbane opened its Festival Hall, seating 5,600, and Sydney has dug the foundations for its long-anticipated Opera House.

■ Perhaps the "biggest" local event was a concert presented last Dec. 16 by the ABC Commission, which enlisted the Sydney Symphony, the Hurlstone Choral and several soloists, with guest conductor Henry Krips, giving an 89th birthday tribute to Australian composer Alfred Hill. The concert, made up exclusively of Hill's works, opened with his "Australia" Symphony, a stirring opus in four movements. The biggest success of the evening was won by his "Overture of Welcome," which the composer himself conducted. This work portrays his conception of an orchestral concert in the future—say, 1980—when owing to demands of radio and TV, the best string players can attend only part of the concert, while the less busy players begin the piece. The concertmaster enters last of all! The score is a sort of "Farewell" Symphony in reverse, and from a tiny theme it worked up to a huge climax. John Antill, one of Australia's most famous composers, at the close crowned Mr. Hill with a laurel leaf while the audience paid tribute to him.

Eric Jupp, composer and pianist from the BBC, has arrived from England to be a guest conductor of the ABC Band for 12 weeks.

Glenn Gould, the American pianist, had to cancel his appearances here because of illness. Bela Siki, Hungarian pianist, who toured Australia in 1954 and made a strong impression, has been engaged in his stead.

AUSTIN GOLDBERG

New Opera Productions At Tenth Vienna Festival

The Vienna Spring Festival will mark its tenth anniversary from May 28 to June 26 next with a series of new opera productions, major concerts and theatre spectacles. Since the festival coincides with the hundredth anniversary of the birth of Mahler, the first major concert of the Vienna Philharmonic Orchestra on May 20 will be devoted to his Fourth Symphony and Schubert's "Unfinished," conducted by Bruno Walter.

Among the highlights at the State Opera will be the new Salzburg productions of "Fidelio" and "Götterdämmerung" under the musical direction of Herbert von Karajan. There will also be a lieder recital by Irmgard Seefried. "Joan at the Stake" by Honegger and Claudel will be produced by the combined ensembles of the State Opera and the State Theatre in the square before the Jesuit Church. For the first time the Vienna Philharmonic will present Bruckner's Ninth Symphony in St. Stephan's Cathedral. Also in the State Theatre repertoire is "A Midsummer Night's Dream." Max Mell's "Nachfolge-Christ-Spiel" will be given in the Renaissance Courtyard of the Riding Academy.

Vancouver Festival Will Give Britten Miracle Play

Benjamin Britten's musical setting of the Chester miracle play "Noyes Fludde" will have its Canadian premiere at the Vancouver International Festival of 1960. The production will be presented in one of the city's large churches and will be under the musical direction of Charles Avison, conductor of the CBC Chamber orchestra in Vancouver. The work was first performed at the Aldeburgh Festival in 1958.

West Germany Building Home for Hungarians

Ground-breaking ceremonies for a housing settlement for members of the Hungarian emigré orchestra, Philharmonia Hungarica, were held at Marl, in West Germany, on Jan. 7, according to a Reuters dispatch. The Westphalian town is planning to build 74 houses for the musicians and their families at a cost of two and a half million marks; the project is being financed jointly by the United States Refugee Committee and West German authorities.

THE NATIONAL SCENE

(*Continued from page 32*)

PHILADELPHIA

■ The Quaker City has had its share of exciting musical events, but none was more greatly anticipated than the return of Leopold Stokowski to conduct the Philadelphia Orchestra after an absence of nearly 19 years. He conducted but a single program (plus a Pension Foundation concert later), but all three series had been sold out for months.

Occasional rumors from New York that "Stokowski is not his old self," or "He doesn't have the magic touch any more" were completely refuted. It is safe to say that, even with the extraordinary anticipation, no one was disappointed—even those to whom Stokowski was something less than a god. The now whitehaired maestro showed, in a somewhat flamboyant program, that those expressive hands are guided by a maestro par excellence.

Stokowski, whose former pattern of having the 'cellos face the first violins across the stage is now followed by many, if not most, orchestras, unveiled a different and startling seating pattern. The double-basses and 'cellos were strung across the back of the stage; the woodwinds occupied the front right, with the percussionists against the right wall. There was a small aisle, for some reason, between the woodwinds and the violins, who were placed in front of the podium. And the woodwinds never sounded clearer.

The devoted ladies of the Friday afternoon audience paid their idol the unusual tribute of rising when he made his first brisk entrance. And they gave him a long ovation that was repeated Saturday and Monday evenings.

This program is also reviewed in the "New York Concert Beat." Stokowski's more meaty program—Bach, Brahms and Wagner—for the Pension Foundation will be reviewed in the April issue.

Stokowski was the second guest conductor during Eugene Ormandy's vacation. The first was Georg Solti, who in his local debut displayed sound musicianship and an ear for detail in Beethoven's "Eroica" Symphony and works of Brahms and Hindemith. William Smith, assistant conductor, brought out the iridescence of Mahler's First Symphony. Byron Janis was soloist in Tchaikovsky's piano Concerto No. 1.

■ Birgit Nilsson was the heroine of the Academy of Music's 103rd Anniversary Concert. In her debut here, she thrilled with the volume and purity of her voice, as well as her artistry, in Wagnerian arias. Boris Christoff in excerpts from "Boris Godounoff" and Victor Borge were other stars on the bill, with Ormandy conducting the Philadelphia Orchestra.

Several days later Miss Nilsson enlarged on her first success, singing a magnificent "Tristan and Isolde" opposite Ramon Vinay, with the Metropolitan. Two nights later the Philadelphia Lyric Opera presented "Tosca," with substitutions for Renata Tebaldi and the other two stars. (How often does an opera manager have to replace three stars in one opera?) But Aurelio Fabiani snared Dorothy Kirsten, Flaviano Labo and Robert Weede for a good performance. Later the Lyric gave "Rigoletto," with Hilde Gueden, Labo and Igor Gorin. The Philadelphia Grand Opera presented an idiomatic "Boheme," with Licia Albanese and Daniele Barioni.

A two-piano team probably destined for stardom, Ronald and Jeffry Marlowe, identical twins, scored in their first recital in their native city, although they have played several times with orchestra. Another pianist resident here, and worth hearing, Norman Shetler, gave a remarkably smooth and penetrating performance of Beethoven's "Emperor" Concerto with the Lansdowne Symphony, Henri Elkan conductor.

Far from the standard choral program and far above the usual chorus is the Temple University Concert Choir, Robert E. Page, conductor. Their post-tour concert at Temple sent the audience out walking on air. Works by Pachelbel, Bach (Part 3 of the "Christmas Oratorio") and Bloch (part of the "Sacred Service") were well done, as were Brahms, Debussy, spirituals and contemporary songs. Then the choir members danced as well as sang numbers from Bernstein's "West Side Story." Here was one choral concert a professional reviewer really enjoyed!

Notable recitalists have included Francescatti, Nathan Milstein, Emil Gilels and Gina Bachauer. There were also well-received visits from the Polish State Folk Ballet and Ruth Page's Chicago Opera Ballet. SAMUEL L. SINGER

Friedberg Management, Inc.
Founded in 1912 by Annie Friedberg
Steinway Hall, 113 W. 57th St., N. Y. 19, N. Y.

MYRA HESS
Pianist

Gyorgy SANDOR
Pianist

David GAREN
Leading Tenor, Wiesbaden State Opera

Joseph SCHUSTER
'Cellist

GRAY-NOVELLO

Piano Pieces by
MARJORIE HELYER

Down a Country Lane	1.25
Gay Pictures	1.25
Over the Hills	1.25
Ready, Steady, Go	1.50
Ship Ahoy!	1.00
Contrasts (Piano Duets)	1.25

THE H. W. GRAY CO., Inc.
159 E. 48 St., New York 17, N. Y.
GRAY-NOVELLO

ETHEL BARTLETT ROBERTSON Internationally Acclaimed Pianist
Is Now Available • Season 1959 - 1960
Friedberg Management, Inc. • 113 W. 57th St., New York 19, N. Y. • Circle 7-1408

N. Y. CONCERT BEAT

(*Continued from page 20*)

The longest work on the program was a "Miserere" on the 50th Psalm (the 51st in the King James version) for two sopranos and strings by Jommelli. This is a stunning work, very florid and remarkably advanced in its modulatory scheme for the period.

The first New York performance of Ben Weber's "Two Pieces for String Orchestra" provided the one exception on the otherwise antique program. This is a curious work for Mr. Weber, who on this occasion has abandoned his usual preoccupation with the twelve-tone method. The first piece was almost entirely a unison work, and the second had a lot of unison passages too, although it was largely canonic in technique. Both were skillfully written and effective, the readings were on a high level. The small string orchestra played cleanly and with good balance. Mr. Jenkins obviously knows what he is about in the performance of such music. The solo work of Miss Raskin and Miss Babikian was ideal for this sort of music. C. E. R.

Helen Kettner, pianist, Feb. 14, 5:30—In a program of considerable variety, Miss Kettner showed an impressive technique and a penchant for contemporary music. Haydn's Sonata in F major was rhythmically smart but not clean enough in detail. Barber's Sonata was given a convincing and powerful performance: but Miss Kettner's touch lacks sensitivity, which handicaps her melodic playing—the influence of organ touch could be one explanation. Lively performances of Chopin and Ravel were followed by an enterprising group of contemporary pieces. The performer showed an interpretive command of large forms, but neither this nor her technical ability could atone for a perceptible lack of subtlety and imagination. P. D.

The Little Orchestra Society, Thomas Scherman, musical director; **John McCollum, Loren Driscoll, Hugh Thompson, Therman Bailey,** soloists, Feb. 16, E—Rarely-heard works by Clérambault, Rimsky-Korsakov, and Stravinsky and the first New York performance of Britten's Nocturne, Op. 60, for Tenor and Small Orchestra, constituted the fourth concert of the Society. Britten's Nocturne is a series of eight pieces of mainly romantic verse on sleep and related drowsy subjects, with an orchestral commentary on the composer's individual type of melodic line. John McCollum gave a creditable rendering, but often he found difficulty with the tessitura, which lies rather high. Despite the fine mood-painting of some of the settings, the unifying figure in the high strings became monotonous and some of the naturalism of the orchestral background was comic. But as a whole the work was integrated and the selection and grouping of the verse were distinguished.

Louis-Nicolas Clérambault's Cantata, "Orphée," with Therman Bailey as the resonant and pleasing soloist, is a dull work—a verdict with which the orchestra seemed to agree, judging by their lax ensemble. Rimsky-Korsakov's "Mozart and Salieri" is not one of the composer's best works, although its performance created some amusement. Hugh Thompson and Loren Driscoll gave adequate characterizations of the two composers, despite the former's laryngitis. But "Mozart and Salieri" is almost as unsatisfactory dramatically as "Orphée" and is little more than a burlesque of the frightening legend.

The unusual and lengthy program ended with a vivacious performance of Stravinsky's "Renard." The four solo parts were capably handled by the four soloists who had appeared earlier in the evening, and the oddly assorted orchestra contributed well to the impact of this "Histoire burlesque chantée et jouée." P. D.

Gluck's Orfeo ed Euridice, with soloists, the **Collegiate Chorale,** and members of the **Symphony of the Air, Arnold Gamson,** conductor, Feb. 17, E—Presenting Gluck's opera in concert—even in the shorter "original" version of 1762—is not without its hazards, and the participants are to be complimented on their pluck even if some shortcomings were evident during the evening. Elena Nikolaidi was a dependable Orfeo, and carried the lion's share of the performance with vigor and a convincing manner; Mildred Allen, as Euridice, was in good voice but sang in a more highly wrought, elaborate style than the classical Gluck seems to call for; Reri Grist was an enchanting Amore, with a spontaneity and true musical instinct which made her two appearances on stage a delight. Mr. Gamson and the Chorale took many of the choral numbers at a deliberate pace which weighted down the music somewhat (and herein lies the great challenge of this work, to achieve a sense of movement and resilience, an effect of easiness in singing what is not easy). If finesse was lacking in the presentation — and at times the instrumentalists were ragged and unkempt—there was at least an abundance of willingness. S. F.

Robert Riefling, pianist, Feb. 19, E—At this concert Robert Riefling, the distinguished Norwegian pianist, made his first American solo appearance. His program, which began German and ended Scandinavian, was not notable for variety: the pianist gave the same kind of interpretive life to several works. Bach's Prelude and Fugue in G minor, Book II, and Chromatic Fantasy and Fugue were strong and robust, although lacking clarity of phrasing. The Opus 31 Sonata in D minor by Beethoven received a full-scale, virile treatment, which was a pleasing contrast to the ethereal effeminacy this work is sometimes given. The drama of the recitatives in the first movement was a sharply and effectively emphasized characteristic of Mr. Riefling's scholarly performance.

There followed performances of Brahms' Capriccio in G minor, Op. 116, where the middle section was not quite expansive enough, Schubert's lyrical Impromptu in G flat, and two jovial Dances by Grieg. Mr. Riefling ended with a group of more or less contemporary Norwegian pieces, which was a pleasant change from the ubiquitous Chopin customary at this stage in too many recitals. The short works—by Egge, Braein, Valen and Saeverud—were at their best charming and at their worst inoffensively insipid. P. D.

Ruth Morris, soprano, Feb. 23, E—A feature of this rewarding concert, which marked the New York recital debut of Miss Morris, was an integral perform-

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
Suite 411, 119 West 57th Street, New York City 19

JUNE BURGESS
ALL PHASES OF VOCAL INSTRUCTION
Fac. Amer. Acad. of Dram. Arts — NYSTA
344 W. 72nd Street, N. Y. C. EN 2-9115

CAROLINE BEESON FRY
TEACHER OF SINGING — N.A.T.S.
Just Published: "KEYSTONES OF SINGING" $2.00
2 Orchard Pkwy., White Plains, N. Y. WH 9-3200
872 Carnegie Hall, N. Y. C. 19 CO 5-5342

EXPERIMENTAL LYRIC THEATRE
directors
STIVANELLO • PANVINI • RICE
Write or call:
E.L.T., 853 Seventh Ave., Apt. 5A, N.Y. 19
CO 5-0846

CARL GUTEKUNST
TEACHER OF SINGING
Mem. NYSTA; NATS; Amer. Acad.
27 West 67 St., New York 23, N. Y. TR. 7-1534

EDWIN HUGHES
Pianists Prepared for Public Performance and for Teaching Positions
SUMMER MASTER CLASS, July 4—July 30
117 E. 79th St., New York, N. Y., RH 4-3196

Cecile JACOBSON
VOICE PRODUCTION
160 W. 73 St., NYC 23, TR 7-2573 or TR 7-6700
MEMBER NYSTA - NATS

Sarah Peck Moore
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford JA 3-4893
36 Sutton Place South, N. Y. C. 22 EL 5-6725

HOMER G. MOWE
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA & NATS
171 W. 71st St., New York 23, N. Y., EN 2-2165

Lillian NICHOLS
Teacher of Singing, NYSTA, NATS
375 Riverside Dr. MO 3-3383 - AC 2-0618

Grace Curtis
PANVINI—RICE
TEACHERS OF VOICE
853 7th Ave. (Apt. 5A) N. Y. C. 19 CO. 5-0846

CHARLES READING
TEACHER OF SINGING
5½ years "Bel Canto" with Giuseppe De Luca
257 W. 86, N. Y. C. TR 7-7573

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem. Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR 7-5889; NATS NYSTA

ance of Telemann's cantata "Ino," with accompaniment by an orchestral ensemble conducted by Eric Simon.

The singer, who is a student of Lotte Leonard at the Mannes College of Music, gave smooth voice and stylistic understanding to this demanding baroque work, which had its first hearing *in toto* in this country. The arias and recitatives, in a style suggesting the Bach-Handel era, were delivered with general effectiveness.

In the first half of the program, Miss Morris presented six sacred songs by Beethoven, a group of works by Samuel Barber, the aria "Es gibt ein Reich" from Strauss' "Ariadne auf Naxos," and lieder by the last-named composer. A voice of clear timbre, freely produced, was among the assets of the artist. Norma Johnson played piano accompaniments for the first part of the list.

R. K.

CARNEGIE RECITAL HALL

John Perras, flutist, Jan. 5, E—Displaying a lovely, singing tone which was both accurate and mellow, John Perras played a most demanding program which included works of Bach, Di Domenica, Beethoven, and Prokofiev with skill and finesse. He is first-rate as a musician and as a performer. A first performance of Amram's Overture and Allegro for unaccompanied flute was well received by the audience. The excellent assisting artists for the evening were Leona Di Domenica, pianist, Gerald Tarack, violin, and Midhat Servagi, viola.

D. J.

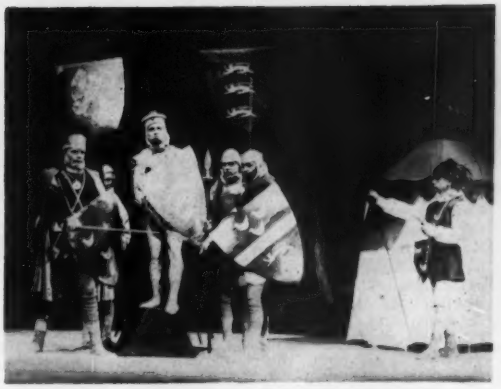
Contemporary Composers' Commission, Jan. 14, E—A group of young musicians from Juilliard School have banded together under the foregoing title for the purpose of presenting their compositions. On this occasion seven composers were represented: Lawrence Widdoes, Richard Peaslee, Peter Schickele, Robert Dennis, Herbert Haslam, Michael White, and Jack Behrens. Since they were all very young, it was to be expected that their works could at best show some promise, and for the most part would show signs of immaturity and derivativeness. Particularly promising were "Seven Fragments for String Quartet," by Haslam.

The able interpreters, all very young too, included John Garvey, piano, Clifton Steere, tenor, Judith Houchins, piano, Peter Rosenfeld, 'cello, Lynn Meyers, soprano, Donald Weilerstein and Walter Carlson, violinists, David Schickele, violist, Jerome Heller, tenor, Alan Mandel, pianist, Bonny Lichter, flutist, Donald Gephardt, clarinettist, and Charles Schleuter, trumpet.

C. E. R.

Feld Quartet, with **Arpad Sandor,** pianist, Jan. 17, 5:30—The Sunday Concert Society presented this recital featuring the string quartet now in residence at the University of Redlands, California. United by a highly developed ensemble sense, the group exhibited a glowing warmth of sonority and a classic purity of tone. In Haydn's "Sun" quartet, however, articulation was not as clear as could be desired—with a tendency to over-slur many details. This was not repeated in the Trio Serenade for Two Violins and Viola, Op. 12 by Kodaly, which clearly indicated the musicians' flair for executing rapid changes in articulation. The work was performed with a kind of abandon proper to the moodiness of the music. The program closed with a well-paced performance of the Brahms F minor Piano Quintet.

E. L. S.



Scene from RUTLAND BOUGHTON'S *opera "Agincourt," recently produced by the Fayetteville (Ark.) High School, under William Vincent Black, director of choral music at the school.*

Samuel Baron, flute, **Robert Conant,** harpsichord, Jan. 20, E—It comes as no surprise to New Yorkers that Samuel Baron can make a flute do just about anything he wants it to. Sustained, melodious passages flow forth with great *élan* and with never a suggestion of strain; the staccato is nimble and always controlled; the tone is full and never edgy, and often surprisingly varied in color. In this last respect the Rigaudon movement of Couperin's Concert Royal No. 4 in E minor comes especially to mind: the echo achieved there was more than simply a question of loud and soft; an actual shadowing of tone contributed to the effect. The Sonata No. 6 by Michel Blavet, opening the program, and its contrasting passages of low and high set off the flute to very good advantage. Telemann was represented by a Sonata in B flat (from the "12 Methodical Sonatas"), a work beguiling in the extreme. Bach's B minor Sonata rounded off the evening. Mr. Baron's innate sense of phrasing and musicianship, facing this most rigorous of tests, kept well apace of the music. At this juncture, too, Mr. Conant's harpsichord came to the fore, with well-nigh faultless accompaniments.

S. F.

New York Piano Quartet, Jan. 28, E—A unanimity of spirit and a special feeling for color contributed to very satisfying performances. Each of the three works—Beethoven's String Trio in C minor, Op. 9, No. 3, Robert Palmer's Piano Quartet, and the Brahms Piano Quartet in C minor, Op. 60—had its own predominant hue: the first, bright, almost chromium-plated; the second, misty and dimmed (primarily in the second movement); the last, massive and dark-toned. Palmer's work, receiving its first New York performance, is skillfully written and pleasant musically, though not probing. The juxtaposition of eccentric rhythms and passages of blander melody in the first movement is common enough and fairly sure-fire; the impressionistic quality of the second is effective; the third, in spite of its fugato, is so similar to the first that its impact is necessarily weakened. One's only complaint about the playing itself was the occasional harshness of the first violin, when the going got rough, but this was more than compensated for by the group's well-developed sense of ensemble.

S. F.

William Preucil, violinist, with **John Simms,** pianist, Feb. 4, E—Mr. Preucil, a faculty member of the University of Iowa, is a very skillful violist who, if he can bring himself eventually to inject more incisiveness and backbone into his playing at the expense of its present blandness, could be an important interpreter on an instrument which has all too few good proponents. The program was a demanding one and executed with technical ease: D'Herveloix's Suite in A (arranged by the violist), Bloch's Suite for Viola and Piano (1919), the charming "Premiere Sonate" by Milhaud, based on anonymous 18th century themes, and Hindemith's Sonata Op. 11, No. 4. Not a note was missed or mangled throughout, and the intonation was, with one or two exceptions, all that it should be. It was a pleasure to watch so deft a left hand, and hear the bowing of cross-string passages done so neatly. But Mr. Preucil at times turns his technical smoothness, which should be a virtue, into a fault. What one missed in this recital was a sense of the sharp, clean outlines of a phrase or even of a whole movement. Mr. Preucil has polished his playing too much—a little unpolishing will do wonders. John Simms was an able supporter at the keyboard, but occasionally was too deferential about his share in the proceedings.

S. F.

Jerry Landers, tenor, Feb. 5, E—Somewhat out of the ordinary was this song recital, since the program was made up entirely of songs from musical shows, ranging from a Cole Porter medley of eight numbers, another of six songs from the Rodgers and Hart collaboration, to two groups that traced "Hit Songs through the Years." Mr. Landers is youthful and personable, and showed a winning manner in his singing of these smooth and romantic ballads. His lyric tenor voice is pleasing to the ear. Further, he undoubtedly has personality and charm, and would fit nicely into a Broadway musical show or revue. As the evening was probably designed as a showcase to present his work in the best possible light, the recital must be appraised in other than strictly critical terms. The piano accompaniments were nicely played by Earl Rusk.

D. R.

Concert Artists of Pittsburgh, Feb. 7, E—The young men comprising this organization perform with devotion and sincerity, and make a winning group, as was shown when they appeared in New York last season. Clarinetist James Wilson—in Brahms' F minor Sonata and Berg's "Four Pieces," also in his obbligato to Brahms two songs, Op. 91, and his part in a new set of Variations by Clifford Taylor—demon-

strated that he is obviously musical and played with considerable feeling, despite some excessive vibrato. 'Cellist Roger Drinkall, in the Beethoven A major Sonata for this instrument and in the Variations by Taylor, was most successful in the Adagio cantabile of the former work, where he gave a knowing and sensitive reading. James Lumberger, counter-tenor, revealed a well cultivated and well-used voice. Backed by excellent control and effective production, he presented pleasing performances of five songs by Anthony Strilko and the two songs, Op. 91, by Brahms. The two pianists, Richard Osiier and Henry Spinelli, have complete control over their instruments; the former starred in the previously mentioned Beethoven Sonata and the latter in the Brahms Sonata. Mr. Spinelli also was heard in the Berg Sonata, displaying facile technique and excellent feeling. The Taylor Variations, for piano, clarinet and 'cello, were composed in an idiom remote from tonality.

E. L. S.

Music for the Voice by American Composers; Aaron Copland, Reri Grist, Charles Wadsworth, William Flanagan and **Ned Rorem,** Feb. 8, E—The first half of the program, the final concert in this series, contained Aaron Copland's "Twelve Emily Dickinson Poems" and an early work, "As it Fell Upon a Day," with flute and clarinet accompaniment. Sofia Steffan was an admirable interpreter for the Emily Dickinson songs, and the composer was at the piano, ensuring a performance that was authoritative as well as highly convincing. The poet's withdrawn and individual world is strangely transmuted in Copland's settings of 1950, which are amongst the most important contributions to the vocal repertoire for some decades.

There followed settings of Whitman and Hopkins by William Flanagan and of a variety of poets by Ned Rorem, the composers who organized this series of concerts of American vocal music. Reri Grist gave excellent renderings in their songs and in the first performance of Noel Lee's "Seis Canciones Amarillas," 1959, to texts of Garcia Lorca. It would have been easier to appreciate the disjointed romanticism of the Lorca cycle if copies of the words had been provided, as in the Copland songs. Charles Wadsworth accompanied fastidiously, but his theatrical manner was unduly distracting.

P. D.

GRACE RAINEY ROGERS AUDITORIUM

The Festival Quartet, Victor Babin, piano; **Szymon Goldberg,** violin; **William Primrose,** viola; and **Nikolai Graudan,** 'cello, Feb. 5, E—This interesting concert suffered from bad program-planning in a number of ways. Piano Quartets by Reger, Dvorak and Brahms gave the listener three works of similar period, texture and pretensions, and consequently the evening lacked variety.

The Reger was the novelty of the occasion—a work of obsessive seriousness which uses maximum sonorities to achieve its aims. The performers attacked the work with a convincing determination and gave the music an imposing façade. But Reger's rhetoric will no longer pass: there is too much literal repetition, and the performers are too often obliged to build up the same type of heroic climax. There are similar inadequacies in a work as contrasting as the Dvorak Quartet. Here the composer's self-conscious formalism ill matches his more spontaneous moods and light material.

The Brahms Piano Quartet in C minor, Op. 60, was the most memorable interpretation of the evening. Unfortunately, by this time at least one member of the audience was convinced that a concert solely of Romantic piano quartets was too much of a good thing. The slow movement had some beautiful 'cello melodies from Mr. Graudan, and altogether the refined tragedy of the work was well projected. The piano, in all three works, was rather percussive and a little overbearing; this is partly the fault of the composers, who treated the instrument with a characteristic Romantic over-emphasis.

P. D.

Musica Aeterna, Frederic Waldman, conductor, **Jerome Hines,** bass, Feb. 11, E—The proof of the organization's name lay in an all-Bach program consisting of the Brandenburg Concerti Nos. 2, 6, and 4, and the Cantata "Ich habe genug," with Jerome Hines as soloist. With dedicated musicians of the first order at his disposal, Mr. Waldman has fashioned a group with few peers in the art of performing Bach. With a sense of style (well illustrated by precise cut-offs) and a warmth of tone (especially noticed in the orchestra's entrance in the Andante of the 4th Brandenburg), the ensemble is fully aware of Bach's demands and his rewards. They seem to enjoy what they are doing, and they do it very well. The 6th was distinguished by an uncommonly good blend of tonal quality, so that phrases repeated by the replying instrument echoed perfectly the original instrument's statement.

A singer of vocal artistry, intelligent musicianship and dramatic force, Mr. Hines brought a sense of deep conviction to the cantata and delivered the two recitative sections with great fervor. Out of context, the declaration "Ich freue mich auf meinen Tod" seems a trifle morbid. But sung with the spirit of faith Bach imbued it with, the phrase holds a calming and comforting promise.

In the 4th Brandenburg, what one gains in fuller sound by using transverse flutes is lost tenfold in comparison with the characteristic crispness of articulation common to *flutes à bec.* This is especially disturbing when one's solo violinist executes his part so admirably within the high-baroque style as does Isidore Cohen. Even in sound itself, the flute tone is a little too lush, and when coupled with the more unavoidably blurred articulation, the effect is almost one of Debussy tossed in with Bach. This implies no criticism of the soloists, who did their best, but a strong suggestion that this particular composition lends itself better to recorders, for which it was written.

E. L. S.

ANDREA PALESTRINA
VOICE TECHNIQUE · REPERTOIRE · INTERPRETATION
3 CLAREMONT AVENUE, NEW YORK 27, N.Y.
By Appointment Only

ASTOLFO **PESCIA**
VOCAL TEACHER AND COACH
Teacher of Dorothy Kirsten, Metropolitan Opera Association, Rina Gigli (daughter of the famous tenor), Royal Opera, Rome, Italy.
Residence-Studio: Hotel Ansonia, 73rd & Broadway, N. Y. 23, N. Y. — Apt. 7-144, TR. 3-7710

Wm. Pierce Herman *Teacher of*
ROBERTA PETERS, PATRICE MUNSEL, DOLORES WILSON, ELAINE MALBIN
19 East 94th St., N. Y. 28 ATwater 9-6735

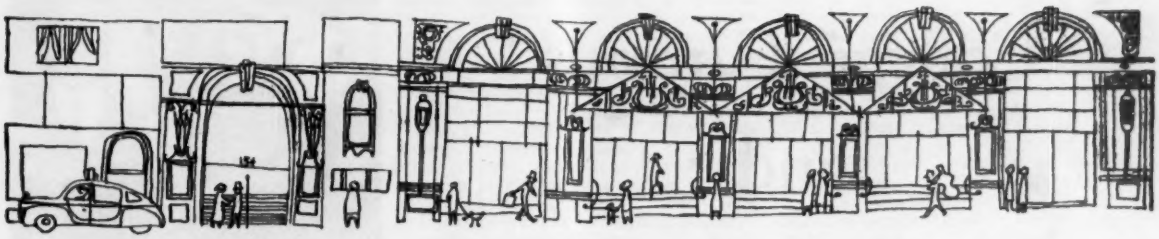
SAMUEL **MARGOLIS**
Among outstanding artists now studying with Mr. Margolis: **ROBERT MERRILL** (his only voice teacher), brilliant baritone, Metropolitan Opera; **JEROME HINES,** famous Metropolitan Opera basso.
152 W. 57th St., N. Y. C. COlumbus 5-9155

JULIUS GUTMANN — *Voice Builder*
Teaches and demonstrates the famous mezzo-voce (falsetto, piano to forte); faultless singing; unlimited range; clear, understandable text; crisp, melodious diction.
STUDIO FOR VOCAL INSTRUCTION AND COACHING • Hotel Ansonia, New York • SU 7-4457

PAULINE **NESSI**
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." *N.Y. Times.*
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N.Y. Herald Tribune.*
CONTRALTO—Voice Training—Relaxation—Breath Control—Interpretation—Member NYSTA - NATS, RI 9-5254

ALFREDO MARTINO
Among the many distinguished singers who have been availing themselves of his unique teaching method, Mr. Martino at present lists **Mario Sereni,** renowned baritone of the Metropolitan Opera Company, and **Morley Meredith,** brilliant concert and operatic baritone (Mgt. N.A.C.). Complimentary copy of Mr Martino's Book, "Today's Singing," mailed on request.
260 West End Avenue, New York 23 (at 72nd Street) • Telephone: ENdicott 2-7514

ALONG 57th STREET



Artist travel to and fro between the continents is swelling. **Aaron Copland** and **Lukas Foss** are leaving on March 15 for Russia, to give a series of concerts at the request of the U. S. State Dept. . . .

Prize awards to musicians are reaching a record high. The said Mr. Copland and **Gunther Schuller** were the two musical writers, among other creative figures, to receive Brandeis University Creative Arts Awards on March 4. . . .

Milton Katims, conductor of the Seattle Symphony, received from Mayor Gordon Clinton and the members of the City Council a resolution citing him as "a distinguished Seattle citizen"—which was read to the audience during the concert of the orchestra on Jan. 25 . . .

Baritone **Igor Gorin** was cited by Mayor of Sydney, E. F. Jensen, on behalf of the Citizens, during his three months tour of Australia and New Zealand, during which he volunteered his services to give a benefit recital for the new Opera House in Sydney, now being built . . .

•

Artur Rubinstein gave a concert in Warsaw on Feb. 22 marking the 150th year since Chopin's birth; the event opened the sixth International Frederic Chopin Piano Competition, held every five years, at which he is honorary president of the jury . . .

Paolo Polaro, Italian baritone, will make his U. S. debut in a recital at Carnegie Hall, on Sunday evening, March 27, assisted by **Josanne Manche,** soprano, with **Elisa Ignatieff** at the piano . . .

Pianist **Benno Moiseiwitsch** will make three New York appearances in the coming month; on March 6 he plays at the Frick Museum; March 14 with the National Symphony at Carnegie, and March 18 all-Chopin recital at Rogers Auditorium marking the 150th anniversary of the composer's birth . . . **Van Cliburn** and the St. Louis Symphony under **Edouard Van Remoortel** gave a concert on Feb. 18 for Monsanto Chemical employees in that Missouri area, in the 10,000-seat Convention Hall . . . **Moura Lympany** left on Jan. 16 for an Australian tour including four appearances at the festival in Perth, New Zealand, and with a repertoire including classics and modern concertos by Rawsthorne and Khachaturian . . .

Alan Hovhaness' opera "The Blue Flame," commissioned by Skitch Henderson, was given its premiere in a concert by the San Antonio Symphony recently, with Mr. Henderson conducting as guest . . .

Igor Markevitch will conduct the Lamoureux Orchestra of Paris in its first appearance in the U. S. at Carnegie Hall on the evening of March 9; Messiaen's "Hymne" will have its initial New York hearing . . .

•

Elisabeth Schwarzkopf returned on Jan. 12 by air from London, fresh from appearances at the Vienna Opera, and will tour for two months in the U. S., including a Hugo Wolf recital at Town Hall, March 13; she will sing at Salzburg this summer . . . **The Netherlands Chamber Choir,** noted European organization, recently arrived for its first American tour under Colbert-LaBerge Concert Mgt. . . . Violinist **Diana Steiner,** recent winner of the National Federation of Music Clubs Young Artists' Award, has been heard recently in Bridgeport, Detroit, Little Rock, Philadelphia and Washington,

•

Enterprising young American pianist **Ludwig Olshansky,** as a result of his successful debut tour of Europe last year, is now making a second sold-out tour of three months, many of the cities visited being repeats from last year . . . The famous Bohemians Club of New York, at its fourth monthly meeting of the season, heard a program played by the Beaux Arts Trio of New York (**Menahem Pressler,** pianist; **Daniel Guilet,** violinist, and **Bernard Greenhouse,** 'cellist) . . . The noted conductor of brass ensembles, director **Frederick Fennell,** is marking his 25th year as director of student orchestras and bands at Eastman School of Music, and is filling out-of-town engagements as usual this season . . . **Marjorie Mitchell,** American pianist from Charlottesville, Va., left recently for concerts in Germany, Holland and Austria; she taped the Bloch Concerto for hearings on the North German Radio Network . . .

John Modenos, concert and operatic baritone, has organized for the 1960-61 season the "John Modenos Showcase," featuring four American singers in favorite solos and ensemble selections from operettas and Broadway hits; also a group of continental songs of many lands.

•

Joseph Wagner is writing an opera in one act based on "A Marriage Proposal" by Chekov for the After Dinner Opera Co.; he has been invited to be the first composer-conductor to tour the country's colleges and universities under the Arts Program of the Ass'n. of American Colleges this year . . . What must be one of the oddest works ever written, **Malcolm Arnold's** "Grand, Grand Overture" was given its U. S. premiere Feb. 21 by the Lima (O.) Symphony under **William Byrd:** it is scored for 3 vacuum cleaners, 1 floor polisher, 4 rifles, and full orchestra!

•

A novel way of presenting a well known work was the Springfield (Mass.) performance of Strauss' "Till Eulenspiegel" under **Robert Staffanson** on Jan. 19, when the European mime Franz Reynders pantomimed the work on a platform equipped with a gallows . . .

•

The National Institute of Arts and Letters has elected **Ernst Krenek** as one of 12 members in various arts . . . Seven volumes of songs by **Mary Howe** have been recently published by Galaxy Music Corp., with texts in English, German and French by poets from Euripides to Yeats . . .

•

Louis Sgarro, bass-baritone of the Met, is singing a group of Mephisto Serenades by Meyerbeer, Durante, Corelli, Bondeville and Berlioz in his Community Concerts Association programs; he recently was soloist in Verdi's "Requiem" and Rossini's "Stabat Mater" . . . Pianist **Paul Harelson** opened a tour of Virginia, North Carolina, Florida, Tennessee, West Virginia and Ohio in February . . . Mezzo **Doris Okerson** has been heard with the Worcester, Mass., Choral Society in "Messiah" and at the Wichita Bach Festival in baroque music and the alto solos for the Bach "Christmas" Oratorio, also appearing three times with the Philadelphia Grand Opera Co. . . .

•

Pierre Monteux's 85th birthday on April 4 is to be feted by the members of the Boston Symphony with a gala concert at Symphony Hall, Boston, on April 6, a performance of Beethven's Ninth Symphony under his baton . . .

Here's one birthday we'll all be glad to celebrate, says your

GADABOUT

College Campus and Conservatory

DR. ARTHUR WOLF (*left*), *dean of the Los Angeles Conservatory of Music, confers honorary Doctor of Humanities degree on* MADAME ROSINA LHEVINNE *during special mid-winter convocation ceremony.* (*Right*), GEORGE KUYPER, *newly appointed coordinator of music for the Hollywood Bowl and Southern California Symphony Associations. Mr. Kuyper was speaker for the convocation.*

$3,000,000 Music Building For University of Toronto

Work on a new, $3,000,000 Music Building for the University of Toronto will be started early in the coming summer, according to a recent announcement by Dr. Claude Bissell, president. It will be located on the west side of Queen's Park, south of the Royal Ontario Museum, and is expected to be ready for use in the autumn of 1961. It will include an opera stage and a concert hall, two rehearsal halls, an electronic music department, a music library, and many practice studios. The Royal Conservatory of Music is part of the University and will use these new facilities.

NYSTA Contest Winners Heard in N. Y. Concert

The 23rd annual Young Artists' Concert sponsored by the New York Singing Teachers' Association was given in Carnegie Recital Hall on the evening of Feb. 16. This is an annual presentation limited to students of member teachers. The four singers who appeared — Iris Bala, mezzo-soprano, and Geraldine Festante, Krysa Koumparakis and Betty Farrell, sopranos—were chosen by the judges from 26 contestants. The judges were Amy Ellerman, Earl Rogers and Willard Young. The committee in charge included Marjorie Fabregas, chairman; Cesare Longo, Lydia Summers and Harold Woodall. A capacity audience attended and approved the work of the young artists with applause. Donald Comrie, an associate member of NYSTA, was a capable accompanist for the singers.

62nd Cornell Fete

■ Plans for the 62nd Annual Cornell College May Music Festival have been announced by the Festival Director, Dr. Paul Beckhelm of the Cornell College Conservatory of Music. As in 60 previous years, the Chicago Symphony Orchestra will be heard on Saturday, May 7, with associate conductor Walter Hendl conducting. In the afternoon, the featured work will be the "German Requiem" by Brahms, presented by the Oratorio Chorus and orchestra conducted by Mr. Hendl.

The Festival opens on May 5, with a recital by Donald Gramm, bass-baritone. The recitalist on May 6 will be Moura Lympany, British pianist. The final concert, on Saturday evening, will be an all-orchestral program by the Chicago Symphony under Mr. Hendl.

Benjamin Opera Premiere

■ The American premiere of Arthur Benjamin's opera "A Tale of Two Cities" will be given at San Francisco State College on April 2, 3, 9 and 10. Rue Knapp will be the stage director and Louis Hans Huber the musical director. The production is under the auspices of the Creative Arts Division of the college, which has previously given West Coast premieres of Prokofieff's "The Duenna," Bartok's "Bluebeard's Castle," Vaughan Williams' "Sir John in Love" and Menotti's "The Saint of Bleecker Street."

Kurzweil Named Dean of N. Y. College of Music

The appointment of Fredric Kurzweil as the first dean of the New York College of Music is announced by Arved Kurtz, director. From the time that the College of Music achieved its degree-granting status, Dr. Kurzweil has been in charge of planning, integrating and coordinating its educational program. He now assumes the official position of these duties. Conductor, pianist, composer, and graduate of the University of Vienna, Dr. Kurzweil has been on the

FREDRIC KURZWEIL

faculty of the New York College of Music since 1946, and continues there as chairman of the theory and composition department. He is also musical director of the Mobile (Ala.), Opera Guild, pianist of the Hartland Trio, and lecturer on music at New York University, Division of General Education, Washington Square, and Fordham University.

MENC Elects Officers And Board Members

The Music Educators National Conference, which holds its biennial meeting at Atlantic City, N. J., March 18-22 next, has elected the following new officers: president, for 1960-2, Allen F. Britton, head of the music education department, University of Michigan, Ann Arbor; second vice-president (1960-2), Alex H. Zimmerman, director of music education, San Diego, Calif., Public Schools; and members of the board of directors, Howard Hanson, director, Eastman School of Music; Hazel Nohavec Morgan, professor of music education, Northwestern University; and Paul Van Bodegraven, chairman, department of music, School of Education, New York University.

By constitutional provision, Karl D. Ernst, president in 1958-60, will be first vice-president, for the 1960-2 biennium. Continuing members of the board of directors for 1960-2 are: members at large, Thomas F. Normann, Seattle; Louis G. Wersen, Philadelphia; Harold C. Youngberg, Oakland, Calif.

Presidents of the MENC Divisions for 1959-61 are: Eastern—Maurice C. Whitney, Glens Falls, N. Y.; North Central—Clifton A. Burmeister, Evanston, Ill.; Northwest—Paul L. D'Andrea, Bellingham, Wash.; Southern—David L. Wilmot, Tallahassee, Fla.; Southwestern—John T. Roberts, Denver; Western—Robert Holmes, Hollywood. Presidents of the MENC auxiliary organizations, the National Interscholastic Music Activities Commission and the Music Industry Council are also members of the board of directors for 1960-2 and will be elected at the biennial meeting in Atlantic City.

Casals for Marlboro

■ The Marlboro Music School and Festival, of which Rudolf Serkin is artistic director, has announced that Pablo Casals will participate as visiting guest and teacher in its 10th anniversary season, June 26-Aug. 7 next, at Marlboro, Vt. The Philadelphia headquarters of the School and Festival are at 2046 Locust St., with Anthony Checchia as manager.

COLLEGE NEWS

■ The Northwestern University Symphony orchestra under the direction of Thor Johnson appeared at North Park College on March 1, to initiate North Park's annual music festival. Ralph Votapek was soloist with the 80-piece orchestra. Other festival events scheduled are a presentation of Menotti's "The Medium," under the direction of Eva Harper of the voice faculty (March 8); an organ recital by Wayne Harwood Balch, director of the North Park College Choir and chairman of the Fine Arts Division at North Park; a performance of the Beethoven Trio in B flat by Alfred Kuehle, 'cello; Bonnie Harris, clarinet, and Opal Moore, pianist, all faculty members (March 15); and a concert featuring student soloists and the North Park College Band.

■ Paul Claudel's play "The Satin Slipper" was presented for the first time in the U. S. in an English translation by Mother A. Fiske, of Manhattanville College of the Sacred Heart, Purchase, N. Y., on Feb. 26, 27 and 28. It was given in an adaptation by Leon Katz, of Columbia University, and was directed by him. A musical score was composed by Albert G. Rivett, also of Columbia University; choreography was by Janet Collins, who with Harriet Winters designed the costumes.

■ The Contemporary Music Society and the Rockefeller Institute, with the cooperation of the **Manhattan School of Music**, gave a concert on Feb. 22 at Caspary Auditorium of the Institute. It was also broadcast by WNYC. The world premiere of "Marginal Sounds" by Ernst Krenek and the first New York performance of Henry Cowell's "Vocalise" and of Lou Harrison's "Canticle No. 1" were given.

Paul Price conducted the Manhattan Percussion Ensemble, assisted by Zita Carno and Charles Bukhart, pianists, Rachmael Weinstock, violinist, in these works, also "Chamber piece for Percussion Quintet" by Michael Colgrass and "Ostinato Pianissimo" by Mr. Cowell. In the "Vocalise" Johanna Maier, soprano, Isabel Samuela, flute, and Angelea Pistilli, pianist, assisted. The second part of the concert consisted of Dallapiccola's "Canti di Prigionieri," conducted by Hugh Ross, with the Madrigal Group, the Percussion Ensemble, Miss Carno, Mr. Burkhart and Lina Nadeau, harpist.

■ Four evening concerts will be given for the benefit of the Development Fund by members of the faculty of the **Mannes College of Music**. Martial Singher, baritone, with Paul Berl, pianist, will be heard on March 16; Robert Gerle, violinist, and Leopold Mannes, pianist, on March 30; Lucile Lawrence, harpist, Paul Doktor, violist, and John Wummer, flutist, on May 4; and Nadia Reisenberg, pianist, and William Kroll, violinist, on April 27. All the programs will be given in the concert hall of the College.

■ A concert of American music was given at **Juilliard School of Music** Concert Hall on the evening of Feb. 19. It included Norman Dello Joio's "Variations, Chaconne and Finale," Aaron Copland's "Lincoln Portrait," with the composer speaking the words; and William Schuman's Violin Concerto with Joseph Fuchs as soloist. The Juilliard Orchestra was conducted by Jean Morel.

Twenty-one Latin American educators who are in residence at the State University, College of Education at Geneseo, N. Y., were recent visitors to the Eastman School of Music of the University of Rochester. They were conducted in a tour of the School by Robert Sattler, concert manager of the Eastman School, and attended a rehearsal of the Eastman School Philharmonia Orchestra, conducted by Dr. Howard Hanson, School Director. They also heard 14-year-old Joela Jones, a pupil of Jose Echaniz, in a rehearsal of the Grieg piano concerto. The visitors were: Ester Lugo, Paraguay; Gregorio Narvaez and Luis Carpio, Ecuador; Isoling Aravz, Luz de Paredes and Felix Rodriguez, Panama; Alba Barrios, Gladys Barillas, Bonifacio Cann, Carlos Urrea, Danield Garcia, Guatemala; Herta Downs, Maria Cristina Castillo, Norma Montenegro, Nicaragua; Norhma Gomez, Benjamin Barrospaez, Desiderio Martinez, Colombia; and Amparo Zamora, Cecilia Quesada, Vilma Chamorro, Jorge Carvajol, of Costa Rica.

■ All University of Wisconsin students interested in operatic singing, conducting, or directing are invited to try out for the Opera Workshop to be offered for the first time next semester. The project grew out of the successful summer Opera Workshops scheduled by the School of Music since 1955. According to Prof. Samuel Jones, director of the project, students may enroll for two undergraduate or three graduate credits in the class, which will meet on Mondays, Wednesdays, and Fridays at 8:50 a.m. in Music Annex III, 508 State St. Prof. Jones is also prepared to welcome opera buffs interested in attending as auditors without credit.

■ An Arts Symposium on "The Creative Process" will be held at Randolph-Macon Woman's College, Lynchburg, Va., March 3 through 5. The Danforth Foundation has provided $6,540 for the Symposium. The aim is to demonstrate that the creative process should be the "central focus of all educational programs" and leaders in the fields of the

PROFESSIONAL DIRECTORY

CLARENCE ADLER
PIANIST — TEACHER
336 Central Park West, New York 25, N. Y.

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C., SU 7-1514

KATHRYN BROWNE
TEACHER OF PIANO — VOCAL COACH
(formerly, Sternchez Conservatory of Music, Berlin)
for appointment: SU 7-7466, 2 W. 67 St., N.Y.C. 23

BURTON CORNWALL
SINGER AND TEACHER OF SINGING
Member: NEW YORK SINGING TEACHERS ASSOCIATION
Studio: 11A, 853 7th Ave., N.Y.C. 19 CI 5-4504

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 144 Carnegie Hall, 154 W. 57 St., N. Y. 19

DONALD W. JOHNSTON
BARITONE and TEACHER OF SINGING
Director, Studio of Song, Summer Workshop for Singers on Lake George, New York
Studio 14A, 124 W. 72nd St., NYC 23, TR 4-1993

BETH KILLIAM
TEACHER OF SINGING • Member N A T S
Assisted Madame Elisabeth Schumann
16 East 96th St., NYC • AT 9-5092
52 East 78th St., NYC • BU 8-8450

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO 2-6114

RICHARD McCLANAHAN
PIANIST-TEACHER (Matthay)
Private lessons, workshops, lectures. Tues. & Fri.—Studio 801, 111 W. 57th St. Other days—Riverdale School of Music, Bronx, N.Y.C. 71.

MARGARET McCULLOCH
CONTRALTO
VOICE PRODUCTION SPECIALTY
315 West 57th St., NYC CO 5-7066

ROSALIE MILLER
TEACHER OF SINGING AND INTERPRETATION
200 West 57th St., N. Y. C. CIrcle 6-9475

FRANCES PERRY-COWEN
Voice-Exponent of "Science and Art of Singing"
Lias Roma
Composer of Childrens Songs
The Inlet Studio • 404 Chester Ave., • Brielle, N.J.

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses—Private Lessons
320 West 86th St., N. Y. 24, N. Y., EN 2-7586

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST — COMPOSER
Develops brilliant technic with a sound and sensitive musicianship.
Studio 716 N.W. 19th St., Oklahoma City, Okla.

MADAME SOLANO
SINGER AND SINGING TEACHER
VOICE BUILDING — MALE & FEMALE
Restoring badly trained voices — Beg. & Prof.
171 W. 71st St., N. Y. 23 LY 5-3115

BERNARD TAYLOR
TEACHER OF SINGING
Formerly for 22 years on the voice faculty of Juilliard School of Music
464 Riverside Drive, N.Y.C., MOnument 2-6797

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

LILI WEXBERG
TEACHER OF SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N.Y. 28, N.Y., BU 8-7791

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of the National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, Fine Arts Building, Chicago

BOSTON CONSERVATORY OF MUSIC

• A COLLEGE of MUSIC, DRAMA and DANCE **ALBERT ALPHIN, Director**
Majors in Music Education, Composition and Applied Music lead to Bachelor of Music, Bachelor of Music Education; Master of Music, Master of Music Education degrees. Drama and Dance Courses lead to Bachelor of Fine Arts degree.
Faculty of 60 includes members of Boston Symphony Orchestra.
Summer term. Fall term. Dormitories for women. Member NASM.
For catalogue, write Dept. C **26 The Fenway** **Boston 15, Mass.**

CHICAGO CONSERVATORY

64 E. Van Buren St. Member NATIONAL ASS'N. SCHOOLS OF MUSIC HA 7-0500

COLLEGE-CONSERVATORY OF MUSIC of Cincinnati

Fully accredited Graduate and Undergraduate degrees
Applied Music **Music Education**
Church Music **Radio-Television**
Highland and Oak ***Cincinnati 19, Ohio***

COSMOPOLITAN SCHOOL OF MUSIC

Member of National Association of Schools of Music
Bachelor and Master of Music Degrees
410 South Michigan • Chicago • Harrison 7-4868

DePaul UNIVERSITY SCHOOL of MUSIC

Distinguished faculty including nationally celebrated artists and teachers.
Undergraduate degrees: Piano, Piano Pedagogy, Organ, Voice, Voice Pedagogy, Strings, Winds, Percussion, Composition, Church Music, Music Education.
Graduate degrees: Applied Music, Composition, and Music Education.
Special non-degree programs for amateurs as well as professionals. Department for children and preparatory students. *For information call, write, or visit*
The Office of Admissions, DePaul University
25 E. Jackson Blvd., Chicago 4, Ill. WE 9-3525

THE CLEVELAND INSTITUTE OF MUSIC

BACHELOR OF MUSIC • MASTER OF MUSIC
(B.S. in Education in cooperation with Western Reserve University)
Ward Davenny, Director — 3411 Euclid Ave., Dept. F, Cleveland 15, Ohio
Member of the National Association of Schools of Music

HARTT COLLEGE OF MUSIC

Bachelor and Master Degrees, and special courses in all fields of music study. Member NASM, N. E. Ass'n. Colleges and Secondary Schools.
Moshe Paranov, Director • Hartford 5, Conn.

LONG ISLAND INSTITUTE OF MUSIC

Approved, N. Y. State Dept. of Educ. & U. S. Dept. of Justice for Foreign Students
DR. EDWARD B. HORNOWSKI, DIRECTOR
MUSIC — DANCE — DRAMA — ART
OL 8-8400 78-39 Parsons Blvd., Flushing 66, N. Y. OL 8-9882

LOS ANGELES CONSERVATORY OF MUSIC AND ARTS

Est. 1883 — Member NASM — Non-Profit
FACULTY OF INTERNATIONALLY RENOWNED ARTISTS
Diplomas, Degrees (B.M. & M.M.)
8901 Sunset Boulevard, Los Angeles 46, Cal. OLeander 5-6801

MANHATTAN SCHOOL OF MUSIC

JOHN BROWNLEE *Director*
Bachelor and Master of Music Degrees, Diploma and Post-Graduate Diploma, Preparatory Department. Member, National Association of Schools of Music.
For information, write to: **Registrar, 238 East 105th Street, New York 29, N. Y.**

BALDWIN-WALLACE COLLEGE

Conservatory of Music
Cecil W. Munk, Dir.— **B.M., B.M. in Church Music, B.M.E., A.B., Music Major.**
South Campus, Berea, Ohio (Suburb of Cleveland)

BRADLEY UNIVERSITY

SCHOOL OF MUSIC (Member NASM)
Degrees: B.M.E., B.Mus., and B.S. in Music Business.
For info. write: Allen Cannon, Dir., School of Music, Bradley University, Peoria, Ill.

CADEK CONSERVATORY OF MUSIC

of the University of Chattanooga
Founder 1904 Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn.

CORNELL COLLEGE

Founded 1853 Mt. Vernon, Iowa
Conservatory of Music Paul Beckheim, Ph.D., Director
Home of the oldest May Music Festival West of the Mississippi River

NORTH PARK College — DEPT. OF MUSIC

Wayne H. Balch *Director*
Member NASM
Foster at Kedzie, Chicago 25 For Free Catalog Write, Dept. MC

PHILADELPHIA CONSERVATORY

Of Music ***216 S. 20th Street***
Maria Ezerman Drake, Director
Instruction at all levels. Piano, Voice, Theory, Composition. 25 Scholarships in Orchestral Instruments. Degree Courses.

SAINT MARY'S COLLEGE

For Women **NOTRE DAME, INDIANA**
Degrees: B.A., B.M., B.Mus.Ed.
For information, write: Admissions Office

PHILADELPHIA MUSICAL ACADEMY

90th Year
Associate member NASM
Degree Courses in Applied Music and Music Education
Dr. Jani Szanto, Director
Dr. Abe Pepinsky, Dean
1617 Spruce St. PE 5-5053

SUBSCRIPTION BLANK

MUSICAL COURIER

119 West 57th Street
New York 19, N. Y.

Kindly send the *Musical Courier* to the following address for one year.

Name .....

Address .....

Town .....

State .....

SUBSCRIPTION RATES:

	One Year	With Directory
United States	$3.50	$4.00
Canada	4.50	5.00
Foreign Countries	5.00	5.50
Single Copies	.35	
Single Directory Issue	1.25	

OZAN MARSH TO HOLD PIANO WORKSHOP SEMINARS

OZAN MARSH

Ozan Marsh, head of the piano department of the Chautauqua Summer Festival, has announced for the first time a series of Piano Workshops and Seminars to be offered to private piano teachers, colleges, and musical associations throughout the U. S. and Canada from September through June. These workshops are designed in the same manner as those at the Chautauqua Summer Festival, at Chautauqua, N. Y., where the program has been carried on for some 30 years under the direction, first of the late Ernest Hutcheson, then of James Friskin and currently of Mr. Marsh.

Mr. Marsh, who is under the direction of Judson, O'Neill and Judd division of Columbia Artists Management, Inc., is said to be the only currently concertizing artist touring the country who is directing a major program of Workshop Seminars for musical organizations on the Chautaqua pattern. Patricia Benkman (Mrs. Ozan Marsh), who is an artist teacher on the faculty of Chautauqua Institution, will assist in this work.

One or two evenings of each Workshop will be devoted to an Interpretation Recital Class, in which Mr. Marsh will perform and discuss his personal approach to interpretation. An ensemble class covering piano duets and duos, four and eight hands, for teachers who perform will be a feature; also a class for parents. There will be a new approach to teaching through use of the tape recorder.

■ Edwin Hughes has been engaged to conduct a piano workshop at the Georgia Teachers College, Collegeboro, Ga., June 8-10. In Washington, D. C., where he conducts monthly classes in piano, he will be one of the judges in the Bach Piano Festival, May 8. His edition of "The Well-Tempered Clavier," published by G. Schirmer, has been designated as the official Festival text for performances of the Preludes and Fugues. Dorothy Bullock, a professional pupil of Mr. Hughes, was heard in recital at the Phillips Gallery in Washington Jan. 17, playing the Schumann Fantasie, Op. 17, and numbers by Brahms, Debussy, Schumann-Tausig and Charles Griffes. Miss Bullock was soloist with the Morning Choral at the Brooklyn Academy, Dec. 15.

Mr. Hughes will conduct a four-weeks' Summer Master Class for pianists and teachers, beginning July 4, in New York City. He was the speaker at the Jan. 14 meeting of the Associated Music Teachers League in Carnegie Recital Hall, when one of his artist students, Josephine Caruso, gave the musical program.

■ The Boston Conservatory of Music is midway in one of its busiest seasons. In February, the Opera Department, directed by Hamilton Benz, produced the American stage premiere of Galuppi's "The Country Philosopher," together with Menotti's "Old Maid and the Thief." The musical director was Attilio Poto and the coach was Mme. Philine Falco. The sets were designed and executed by Robert Troie, who used the scene-projection process developed by Dr. Elemer Nagy.

In March, the Conservatory departments of Music, Drama, and Dance collaborate for an annual musical, which is then taken on the road in the Boston area. This year it is "Carousel," directed by Harlan Grant. Earlier this year the Drama department produced Inge's "Picnic" and Wilder's "The Matchmaker," with three more plays to follow this Spring. The Dance department has put on two workshops of original choreography and is supplying an original ballet for "Carousel."

A recent orchestra concert featured Donald Mandell as soloist in Schumann's Piano Concerto, and the Conservatory Chorus will do Foss's "The Prairie" along with Mozart's "Requiem" in early April. Both are conducted by Rouben Gregorian, who also directs the Portland Symphony.

The Conservatory has announced the first of an annual series of Piano Teachers' Institutes for June. Guest artists include Arthur Loesser, Bernice Frost, and Marvin Kahn, together with Wilfred Churchill and Dean Robert Dumm of the faculty.

CARNEGIE college of FINE ARTS
music
INSTRUMENTATION
VOICE · COMPOSITION
MUSIC EDUCATION
BFA and MFA degrees
catalog 46 Carnegie Institute of Technology
Schenley Park, Pittsburgh 13, Pa.

MUSIC and ARTS INSTITUTE OF SAN FRANCISCO
BACHELOR OF MUSIC DEGREE
App. for Vets & Non-quota Foreign Students. Free Lit. Ross McKee, dir. 2622 Jackson St., San Francisco 15, Cal.

THE MANNES COLLEGE OF MUSIC
offers courses leading to
Bachelor of Science Degree - Diploma - Post-Graduate Diploma • All Instruments - Voice - Opera - Orchestra • Academic Dept. - Extension and Preparatory Dept.
Write for Catalog — Registrar — 157 E. 74th St., N. Y. 21, N. Y.

NEW YORK COLLEGE OF MUSIC
Chartered 1878 Arved Kurtz, Director
BACHELOR of MUSIC and DIPLOMA COURSES
All Branches of Study . . . . . Day and Evening Sessions
114 EAST 85th STREET NEW YORK 28, N. Y.

PIUS X SCHOOL OF MUSIC
MANHATTANVILLE COLLEGE OF THE SACRED HEART • PURCHASE, NEW YORK
Winter and Summer Session • Mother J. Morgan, Director
Bachelor of Music and Bachelor of Sacred Music • Special courses in all fields of Music

BOSTON UNIVERSITY
School of Fine and Applied Arts
Robert A. Choate, Dean

The Boston University School of Fine and Applied Arts embraces all of the creative arts in its three divisions of Music, Art, and Theatre. The distinguished faculty of artists from the professional stage and concert hall include the Fine Arts Quartet and the Boston Woodwind Quintet in residence.
leading to degrees in the areas of

The Division of Music offers courses Applied Music, Opera, Church Music, Theory and Composition, History and Literature, Piano Pedagogy, and Music Education. The B.M., B.F.A., M.M., M.F.A., Mus.A.D., and Ph.D. degrees may be earned in several of these areas. Music Education plays a prominent part in the curriculum of the Division of Music. Special emphasis is placed upon performance as well as teaching techniques.

For information relative to scholarships, assistantships, fellowships, catalog write: Boston University School of Fine and Applied Arts, 855 Commonwealth Ave., Boston 15, Mass.

arts, philosophy psychiatry, science and criticism will participate, including the Robert Shaw Chorale and Orchestra; the Jose Limon Dance Company; and Roger Sessions, composer and professor of music at Princeton. Some 50 faculty representatives from various schools have been invited. The College will also give citations to eight alumnae active in art, drama, literature and music, on March 3.

AWARDS AND PRESENTATIONS

■ Fritz Kreisler and Bruno Walter were awarded the Dr. Karl Renner Prizes in Vienna recently for "their creative work for the pleasure of all." The prizes are worth 10,000 Austrian schillings, or about $400 in Amrerican money; they carry a prestige that is impressive in that country.

■ Karl G. Kohn, assistant professor of music at Pomona College, Claremont, Calif., has received a $500 commission for writing a composition for the Harvard Musical Association. Kohn's "Divertimento" for flute, oboe, clarinet and bassoon was to have its first performance in Boston in February.

■ Bernard Kritzman recently won the Harriet Cohen Medal in London as "Pianist of the Year." Mr. Kritzman studied at **Boston University** School of Fine and Applied Arts.

■ Anthony Donato, professor of composition at **Northwestern University,** will be represented by a String Quartet in E minor, to be performed among the works of 20 composers at the Illinois Composers Symposium sponsored in March by Southern Illinois University.

■ Edwin Rabin, 13, pianist who attends the Midwood High School Annex, has been announced as the winner of the Brooklyn Philharmonia Youth Contest. He will perform with the orchestra at its youth concert on March 12. Anna Belland, 17, pianist from Fort Hamilton High School, and Theodore E. Arm, 14, violinist from Bensonhurst Junior High School, were the second and third place winners.

■ Richard Vallis, a 20-year-old music major at Queens College, has won the Queens College Orchestral Society Award. He will appear as a soloist with the Queens College Orchestral Society at a Hunter College recital on April 1 and 2 in Beethoven's Piano Concerto No. 4.

■ Ursula Lewis-Mamlock won the first prize of $300 in the Fawick Orchestra Composition Contest, administered by the National School Orchestra Ass'n., for her 4-movement "Divertimento for Young Players."

■ At a recent "Showcase Recital" by students of Ralph Thomas in his Hollywood studios, a tribute to his work was made by Beatrice Carden. Miss Carden, a member of a noted English family including actors, singers and writers, said that "Ralph Thomas possesses perception to discern the hidden spark of creative talent in the young; thus, he has the gift of insight. . . He is a guide, not a dictator."

■ Dr. H. Bryce Jordan, **University of Maryland** associate professor of music, has been selected as a member of the faculty for the 1960 Salzburg Seminar in American Studies at Schloss Leopoldskron, Salzburg, Austria.

■ Jack Benny, whose concert hall appearances with leading American symphony orchestras have added to their pension funds, was recently named as recipient of the Laurel Leaf Award given by the American Composers Alliance (ACA). This award, inaugurated in 1951, is made "for distinguished service to music in America," and was presented to Mr. Benny on Nov. 21, at the third annual President's Ball of the National Press Club of Washington, D. C.,

■ Martina Arroyo, soprano, young member of the Metropolitan Opera, was selected to receive the St. Mark's Choir Award for "outstanding achievements in the field of oratorio, concert and opera." The award, a bronze plaque, was presented to Miss Arroyo on Sunday, Feb. 1, at 3:30 p.m. at St. Mark's Methodist Church, 137th St. and St. Nicholas Ave., New York City.

■ Camera Three, the imaginative and entertaining experimental program, presented Galuppi's opera "The Country Philosopher," starring Salvatore Baccaloni, "Met" basso, at whose urging the opera was produced. The remainder of the cast included Barbara Meister, Arlene Saunders, William Lewis and Ezio Flagello. It is a sparkling work and has many happy melodies. Mr. Baccaloni was first rate in the kind of role for which he has become world famous, and performed with great charm and wit. Alfredo Antonini was the expert conductor.

Scene from a recent Boston Conservatory production of Galuppi's comic opera, "The Country Philosopher," sung by a student cast. (Photo by Will McKay.)

(*Story on page* 43)

■ A White House Conference on Children and Youth will be held in Washington from March 27 to April 2 next. Among the 500 organizations expected to take part in the conference, designed "to promote opportunities for children and youth to realize their full potential for a creative life in freedom and dignity," are delegates of the Music Educators National Conference and other musical groups.

■ Edward E. Lowinsky, professor of music at the **University of California** in Berkeley, has received an award of $5000 from the Bollingen Foundation to enable him to devote his full time in the spring semester of 1960 to completing a book on the development of the theory of musical expression in Western music. Prof. Lowinsky won a Guggenheim Fellowship in 1946, and was the first musicologist to be called to the Institute for Advanced Study at Princeton University, 1952-54. The Bollingen Foundation, established in 1945, has as its principal objective "the advancement and preservation of learning in the humanities, largely through assistance to the individual scholar in support of research and publication."

■ The Association of College and University Concert Managers recently conferred on S. Hurok, its First Award of Merit for "outstanding contribution to cultural education." The presentation was made to the impresario by Willard M. Sistare, of the University of Connecticut, president of the Association, at a luncheon for 80 of its members at the Savoy Hilton Hotel.

■ The winner of the sixth annual Youngstown (Ohio) Symphony Society Piano Concerto Contest recuperated from an appendectomy operation after playing in the competition, held on Nov. 15. Meg Bachman, 20, of Youngstown, a Juilliard School of Music pupil, won first award, the guest soloist spot with the Youngstown Philharmonic Orchestra, John Krueger conductor, at its Jan. 24 concert and a $200 savings bond.

Coach-Accompanist

James R. ANGELL
COACH — ACCOMPANIST
1421 Winnemac, Apt. 1, Chicago 40, Ill.

William BROWNING
COACH — ACCOMPANIST
American Conservatory, Fine Arts Bldg., Chicago, Ill.
WE 9-8620

Beaumont GLASS
Coach-Accompanist
Opera • Concert • Repertoire
41 W. 83rd, Apt. 7D, N.Y.C., TR 4-7750

Lela HANMER
ACCOMPANIST — CONDUCTOR
American Conservatory Fine Arts Bldg., Chicago

LIONEL LILE
Coach - Accompanist
Cosmopolitan School of Music
Fine Arts Bldg. Chicago 5, Ill.

Anne Marie RANDAL
Singers! Why not study your *French Repertoire* with a true Parisian? Recognized authority.
40 East 10th Street, NYC GR 7-6999

Rhea SHELTERS
COACH — ACCOMPANIST
810 Fine Arts Bldg., Chicago 5, Ill., WE 9-5220

William SOWERWINE
Concert • Oratorio • Opera • Theatre
234 West 10 St., N. Y. C. CH 2-3711

Ruth SINGLETARY
Artistic Vocal Production
TONE—TECHNIQUE—INTERPRETATION
The Penthouse, 500 Diversey Pkwy, Chicago 14
Ph. DI 8-7377

STUDIOS

■ Clarence Adler has had one of his busiest seasons, coaching many artist pupils who are touring in the United States and Europe. Among them, Harold Cone had three tours in Spain last season and appeared seven times with orchestra in Mexico in November, and is now touring Korea and Japan. Amiram Rigai, Israeli pianist, has given numerous recitals in New York City and the United States and is now touring Israel, giving recitals and making appearances with orchestra and on radio and TV. Paulina Ruvinska has given two recitals at Carnegie Recital Hall this season. Allen Brown had a ten-week tour of South America last summer, and will be heard in piano recital in April. Deanne Garcy has been heard in recital before the Dobbs Ferry Women's Club and will appear in a joint piano recital with Clarence Adler in Philadelphia on March 7. During April he will give recitals at Stoney Brook, Long Island and Temple Israel, New York. Donald Betts, professor of music at Macalester College, St. Paul, Minn., is touring in that part of the country. Dianne Strong has a forthcoming recital at Carnegie Recital Hall in May. Dorothy Sandlin, appeared recently before the Women's Club at Cranford, N. J. Isidore Freeman gave a series of three chamber music concerts in Paterson, N. J.

■ A recital was given at the New York studios of Burton Cornwall on Feb. 7 by Henry Rooney, tenor, and William King, bass-baritone, with Jean Menzer as pianist and accompanist. In addition to arias by Bach, Handel, Haydn, Verdi and others by Mr. King, and works of Mendelssohn, Handel, Cilea, Brahms and LaForge by Mr. Rooney, the two singers were heard in the duet "Solenne in quest'ora" from "Forza del Destino" by Verdi. Miss Mentzer played solo works by Bach and Chopin.

■ Florence Russell, of Russell Studios of Voice, Los Angeles, announces that Justeen Widoff, soprano, has won the auditions for solo appearances with the Fresno Symphony Association in March. Miss Widoff, pupil of Patricia Russell Baker, has won awards with the Long Beach Symphony Orchestra, Youth Foundation, National Society of Arts and Letters, Bureau of Music of Los Angeles County and has twice been one of the youngest semi-finalists in the Metropolitan Opera Auditions in the West. Eduardo Angulo, promising young Mexican tenor, and Jean Preston, soprano, students of Florence Russell, are among prominent Russell Studio singers, Mrs. Preston having recently sung with the Utah Symphony, Maurice Abravanel conducting, on tour. Two performances of "Gianni Schicchi" were staged in North Hollywood by Mrs. Baker, directed by Joseph Baker, the casts being pupils of this well-known teaching team. Mozart's "Magic Flute" and Menotti's "Old Maid and the Thief" are in rehearsal for Spring presentations.

■ Paul Emerich is giving a special course on "Modern Music: Elements, Idiom and Application" at his private studios in New York, on Tuesday or Wednesday evenings, beginning March 15.

Leschetizky Association Members' Activities

Leschetizky's birthday was celebrated by a concert over Station WNYC, Jan. 22.

•

The annual Meeting is scheduled for May 2, at the home of **Mrs. Charles Mayer,** 205 East 69 St., New York, at 8:30.

•

Genia Robinor, pianist, appeared with the String Virtuosi of Philadelphia, playing the Bach Concerto in D minor on Feb. 5 at the University Museum and Forum in that city. Edward Rabin, 13, pupil of **Genia Robinor** at the Third Street Music School Settlement in New York, won first prize in the Youth Music Contest of the Brooklyn Philharmonia, and will appear on March 12 as soloist in the Beethoven Concerto in C major under the direction of Siegfried Landau. The prize included a $100 scholarship. André Watts, 13, pianist, a student of Miss Robinor at the Philadelphia Musical Academy, appeared in a recital broadcast over Station WHYY in Philadelphia on Feb. 24.

JEAN SARTENAER, *pianist, presented in a New York recital at Carnegie Recital Hall, Jan. 22, by the Behre Piano Associates, Inc.*

Mary Thérèse Wood, artist-student of Miss Robinor, was heard on the Keyboard Masters program over WNYC on Jan. 24 and on the Fordham WFUV-FM station on Feb. 27.

•

Alexander Fiorillo, winner of the 1959 Town Hall Debut Award, plays in Town Hall, April 3, at 5:30. At 20, this young student of **Genia Robinor,** Philadelphia Musical Academy, is already something of a pro. His record last year included: 35 concerts in five states, some mansized fees; and four prizes: Philadelphia Youth Series, appearance Nov. 9 with the Philadelphia Orchestra, Eugene Ormandy conducting; the Philadelphia Little Symphony Award, orchestral appearance May, 1960; the New York Concert Artists' Guild Award, recital, Steinway Hall, Oct. 17; and the Leschetizky Prize.

•

Gifted children, pupils of L. A. teachers, will play at the Kosciuszko Foundation, New York, April 24, at 3:30 p.m.

The Association has received a news Bulletin from its year-old branch—the Leschetizky Association of New Zealand (LANZ for short). This 22-page report tells of concerts and meetings in Auckland, Wellington, Christchurch, and New Zealand; programs of two award-winning young pianists, Keith Field and John Cegledy, the latter recipient of a LANZ Scholarship Award; an article by **Clifford Curzon** on the late London concert pianist, Katharine Goodson; and biographical material and commentary on Leschetizky by **Ethel Newcomb, Edwine Behre,** and LANZ president, **Mme. Diny Schramm.** Overseas LANZ patron is **Benno Moiseiwitsch.**

•

Other international items: Polish member, **Melania Sacewicz,** Wroclaw, has won a state award for her contribution to music as a pianist-teacher . . .

•

Lyell Gustin, Saskatoon, Canada, flew to London in late February for the debut of his artist student, Boyd McDonald . . . **Margaret Ann Ireland,** Canadian concert artist, is off for Russia on March 6, to give 12 concerts in Moscow, Leningrad, Vilinius, Kharkov and Kiev.

Teacher-members of the

LESCHETIZKY ASSOCIATION

Edwine Behre
Pianist-Teacher
162 W. 54th St., N. Y. 19—CI 6-4643
Vermont Summer Class (August)

Mary Boxall Boyd
"A foremost teacher on two Continents" M.C. 12/1/57. Personal Instruction by Theodore Leschetizky. Two years assistant to Arthur Schnabel—Berlin. Write: Nola Studios, 111 W. 57th St., NYC. Steinway Hall.

Ruth Burgess
Teacher of Piano
Piano Teachers Workshops
Carnegie Hall, NYC. Studio 144
718 N. Bway., Yonkers, N. Y., YO 3-8873

Thomas Burns
Pianist-Teacher of Piano, Pedagogy
Burns Conservatory of Music
831 E. 11 Mile Rd. Royal Oak, Mich.

Ethel Leginska
Composer — Piano Pedagogue
Opera & Orchestra Conductor
254 So. Hobart Blvd. Phone DU 4-0336
Los Angeles 4, California

Ruth Olive Roberts
Organist • Pianist • Teacher
342 Main Street • Saco, Maine
[The] PARK CRESCENT—Apt. 303
2901 - 18th St., N. W., Wash. 9, D. C.

Genia Robinor Pianist-Pedagogue, Teacher of two successive winners of the Leschetizky N. Y. Town Hall Debut Award 1955 & 1959: Philadelphia Musical Academy, Pa., 3rd Street Musical School, N.Y.C. write: 128 W. 72nd St., N.Y.C. LE 5-3326

Nathan Sacks
Director: St. Louis School of Musical Art, Inc. Lecture-Soloist for the St. Louis Bd. of Education (9 yrs.) Diplomas and Degrees Awarded
459 N. Boyle Ave. St. Louis 8, Mo.

Publishers' Mart

Reviewed by PETER DICKINSON

Manual of Bel Canto, by Ida Franca. Coward-McCann, Inc., $10.00.

Madame Franca's thorough study is obviously the fruit of many years' dedicated work and experience. In interpreting the methods and technique of bel canto she spares no pains to acquaint the student with the historical basis of this art. The section on the castrati is authoritative and valuable, especially in view of the paucity of literature on this subject. In addition to a great variety of exercises, illustrations and diagrams incorporated into the expository part of the text there is a concluding section on voice defects. The footnotes are liberal with information, although a bibliography might have been included, not least to help the education of the singer which Madame Franca rightly stresses. No book can replace a teacher, but this manual, for its value as reference and method, is about as indispensable as a book can be. P.D.

VAUGHAN WILLIAMS

GUSTAV HOLST

Heirs and Rebels, by Ralph Vaughan Williams and Gustav Holst, Oxford University Press, $2.60.

This collection of letters and occasional writings on music, arranged by Ursula Vaughan Williams and Imogen Holst, throws interesting light on the partnership of these two composers who were so important in the renascence of British music. The material of the book, although slender and often conversational, reveals many of the perennial problems of the young composer in any environment and evokes the historical background. Neither man was an accomplished writer of letters, but the documents are valuable because the composers—at once heirs to their tradition and rebels against it—have a deserved place in world music in this century. The book, which is tastefully produced, acts as a useful supplement to existing works.

Jews in Music, by Artur Holde, Philosophical Library, $5.00.

This almost encyclopaedic work principally portrays the Jewish contribution to music since the early nineteenth century. Aimed as a non-technical study for the general reader, the book covers many aspects from performers, composers, institutions, recordings, publications to ideological and historical discussion: so much is included that at times the text becomes a list of names and works. The book has some of the weakness of any musical study from a national viewpoint, and the undertaking is additionally complicated by the dispersal of the race over many countries. What emerges is the magnificence of the Jewish contribution in so many fields of the art of music. But omission of Hugo Weisgall is surprising.

Jazz Improvisation, by John Mehegan, Watson-Guptill Publications, N. Y., $15.

Mr. Mehegan's book is a serious and scientific study of the craft of Jazz Improvisation: it is an adademic catalogue of jazz practice generally analyzed from Buddy Bolden to Dizzy Gillespie, and the author has sufficient knowledge and scholarship to make this the standard work for some years. In a field of the musical art which has often shunned detailed analysis in favor of dedicated practice, Mr. Mehegan has become the jazz musicologist.

This is also a practical book, as the author derives his theories from practice and aims them towards the practising student. For the student jazz pianist, the book is admirably designed with a great variety of excercises and a comprehensive listing of jazz chords and types of melodic decoration. There are also illustrations of the procedures to be followed and dogmatic instructions.

The rules are as comprehensive as any of the nineteenth century harmony books and are far more complev than any study of strict counterpoint. Linking jazz techniques — surprisingly — to the modal system and adapting them to a modified figured-bass scheme, Mr. Mehegan's book is an important critical doucument.

N. Y. C. Ballet's "Panamerica" Uses 8 Composers' Works

The premiere of "Panamerica" — eight new ballets to Latin-America music — given at the City Center on Jan. 20, was an interesting event in the worlds of dance and music. The program, dedicated to the Governor of New York State, was arranged by the Ballet Company's directors, George Balanchine and Lincoln Kirstein, in conjunction with Carlos Chavez, who was present to conduct his work. Five choreographers, including Mr. Balanchine, and eight composers were represented on this international occasion, which was a benefit performance and included a speech of welcome from Newbold Morris, speaking for the directors of the City Center.

Three movements from Juan Orrego Salas' "Serenata Concertante" were choreographed by Gloria Contreras. The Chilean composers' unadventurous score was closely followed in the dance and was most successful perhaps in the delicate Pas de Deux for Allegra Kent and Jonathen Watts. The opening movement and the jazzy finale were marred by careless work in the corps de ballet. Luis Escobar of Colombia uses the widest variety of percussion instruments in his "Preludes for Percussion." Colorful décor and costumes, plus the virtuosity of Patricia Wilde and Erik Bruhn, gave Mr. Balanchine's whimsical movements a magnetic brilliance in this series of short studies.

Francisco Moncion gave Villa-Lobos' "Choros No. 7" most inventive treatment. The disadvantage of small chamber works for a large theatre was apparent in the over-subdued nature of this score. Opening to silence, thus making the start of the music a telling moment, the ballet admirably contended with the kaleidescopic moods of the music: but the ending was disappointing, as a weak reference to the opening gambit, which the musical score denied.

Balanchine's choreography to Chavez' "Sinfonia for Strings" was one of the most considerable works of the evening. The ostinato bass and the rhythmic conflicts of the first movement were excitingly mounted in the ballet. The slow movement created artistic beauty out of subject matter horrible and revolting. Diana Adams, with Francisco Moncion and Nicholas Magallanes, worked her way through the most intricate movement puzzles imaginable. The unforgettable grouping at the close of this movement evaporated, with apt lighting effects, to a concord and the vigorous finale.

The "Variaciones Concertantes" by Alberto Ginastera of Argentina provided the score for a modishly sentimental sequence of dances by John Taras. The conventionally lush décor for this ballet did much to foster the gentle romanticism of the whole conception.

The Mexican Silvestre Revueltas, an interesting, original composer, numbers amongst many chamber works "Ocho por Radio." Gloria Conteras gave this lively score an equally lively choreography. In the central adagio portion, Jiliana achieved a masterly poise.

Jacques d'Amboise became choreographically ghoulish over Hector Tosar's movement from his "Sinfonia No. 2." Bruhn's contortions, including the donning and removal of a shirt, were skillful but overdone: Violette Verdy was also melodramatically successful. Balanchine was in lighter vein over Julian Orbon's "Danzas Sinfonicas." Maria Tallchief glistened in all four movements, and the patterns of the brilliantly costumed corps were exuberantly deployed to the bright score.

The orchestra, as ever efficient but not without problems in the string department, was under its conductor, Robert Irving, for all but the Chavez Symphony, directed by its composer.

Though an international venture can never of itself ensure great art, it may well serve to introduce unfamiliar work to a wider audience. And the New York City Ballet, with its penchant for contemporary music, has succeeded in representing several composers whose scores have been the basis for a variety of interesting new ballets. P. D.

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

DINO BIGALLI
CONDUCTOR — VOCAL COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

ESTHER BOWKER
TEACHER OF SINGING
CHICAGO CONSERVATORY
64 E. Van Buren St. Chicago 4, Ill.

BLANCHE BRANCHE
Teacher of Voice
20 East Jackson Blvd. — WE. 9-2784

Henrietta CHASE
SOPRANO-TEACHER • Member of NATS
Chicago Conservatory, 64 E. Van Buren

CECILE de HORVATH
CONCERT PIANIST and TEACHER
616 Fine Arts Bldg., 410 S. Michigan, Chicago
Telephone: WE 9-0926

CLARENCE EIDAM
Pianist
President, Cosmopolitan School of Music

FRANCES ERNEST
voice
ROSALIE
cello
AMERICAN CONSERVATORY OF MUSIC

IRWIN FISCHER
Organist — Conductor — Composer
American Conservatory, Fine Arts Bldg., Chicago

GEORGE GRAHAM
TEACHER OF SINGING
De Paul University School of Music
Chicago

FRANCES GRUND
Teacher of Singing
American Conservatory, Fine Arts Bldg., Chicago
Tel.: WAbash 2-6726

Theodore HARRISON
Donna
Teachers of Singing
American Conservatory, Fine Arts Bldg., Chicago

Miriam JANOWSKI
Teacher of Singing
640 Fine Arts Bldg. WA 2-7327

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU 8-4139

ESTHER LABERGE
mezzo-soprano
Teacher of Voice
Chicago Musical College, Roosevelt University

EUNICE STEEN LAMONT
TEACHER OF SINGING
312 Fine Arts Bldg., Chicago, Tel. WE 9-8102

ROBERT LONG
TEACHER OF SINGING
Chicago Musical College, 430 S. Michigan Ave.

VIRGINIA PARKER
SOPRANO
12254 Wentworth Chicago 37, Ill.
Phone Waterfall 8-8772

BERNICE PECK
Teacher of Piano
Chicago Conservatory, 64 E. Van Buren HA 7-0500

RUTH RAY
VIOLINIST
Studio: Fine Arts Bldg. Res. Tel.: MI. 3-2356

Alvena RECKZEH
Teacher of Piano
Chicago Conservatory, 64 E. Van Buren HA 7-0500

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Fine Arts Bldg., Chicago, Grace Pratt, Sec'y.

SONIA SHARNOVA
TEACHER OF SINGING
Chicago Conservatory—64 E. Van Buren St., Chicago 4
Phones: Studio—HA 7-0500 Res.—MO 4-5580

FRED TRULL
TEACHER OF SINGING
Member of NATS
410 S. Michigan Ave., Suite 724-725
HA 7-7755 Res. WH 4-5620

NAOMI WATSON
CONTRALTO
VOICE TEACHER
909 Fine Arts Bldg., Chicago HA 7-3994

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

NEW YORK

Maxine DORELLE —soprano
Teacher of VOICE, OPERA, SONG REPERTOIRE
OPERA WORKSHOP Member of N.A.T.S.
Opera Studio 73, 1425 Broadway, N. Y. C.—OX 5-0748

FRITZ LEHMANN
(Brother of Lotte Lehmann)
Concert Preparation for Singers
170 W. 73rd St., New York 23 TR 7-5618

MATESKY
COMPOSER - SOPRANO
Accompanist - Representative: ANITA de MARS
405 EAST 51 STREET • NEW YORK 22, N. Y.

GLADYS MATHEW
VOICE • OPERA • RECITAL • ORATORIO
CLASSES IN ACTING
40 East 81st St., NYC BU 8-6704

VERA MAZEL
TEACHER OF SINGERS
Specialist in Voice Placement & Breath Control
160 W. 73 St., N. Y. 23, N. Y. TR 4-0631

NATIONAL

GRACE BUSH
COMPOSER — POET — LECTURER
1547 So. Gramercy Pl., Los Angeles 19, Cal.
Tel: Republic 4-8156

ELLIOT GRIFFIS
COMPOSER — TEACHER
D. Mus. • CMTA • ASCAP • NGPT
141 W. Swall Dr., Los Angeles 48, Calif.

JULES WOLFFERS
Pianist — Teacher — Coach — NGPT
1572 Beacon St., Waban 68, Mass.

CHARLES HAUBIEL
Composer-Pianist
4941 Ambrose Ave., Los Angeles 27, Cal. NO 5-6279

BARRE HILL
Managing Director
American Opera Workshop
National Music Camp, Interlochen, Michigan

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
1901 El Cerrito Place, Los Angeles 28, Calif.

PHI BETA
National Music and Speech Fraternity
Mrs. Charles F. Wilford, *President*
Route #1, Box #941 • Salem, Oregon

Columbia Artists Management, Inc.

113 WEST 57th STREET
NEW YORK 19, N. Y.
CIRCLE 7-6900

Personal Direction:
André Mertens

Lorenzo Alvary
Metropolitan, San Francisco
Teatro Colon, Paris Opera
BASSO

David Bar-Illan
Baldwin Piano
PIANIST

Leontyne Price
SOPRANO

Gerard Souzay
BARITONE

William Warfield
BARITONE

Personal Direction:
Judson, O'Neill & Judd

Phyllis Curtin
SOPRANO

Ray Dudley
Baldwin Piano
PIANIST

Eugene List
Steinway Piano
PIANIST

David Lloyd
Member of the Concert-Opera Group
TENOR

John McCollum
TENOR

Mary McMurray
MEZZO-SOPRANO

Eleanor Steber
Leading Soprano
Metropolitan Opera Assn.
SOPRANO

Whittemore & Lowe
Baldwin Piano
DUO-PIANISTS

Camilla Williams
SOPRANO

Personal Direction:
Schang, Doulens & Wright

Rudolf Firkusny
PIANIST

Carroll Glenn
VIOLINIST

Szymon Goldberg
VIOLINIST

Giorgio Tozzi
BASS-BARITONE

Personal Direction:
Kurt Weinhold

Walter Cassel
BARITONE

Johanna Martzy
VIOLINIST

Yehudi Menuhin
VIOLINIST

Leonard Pennario
PIANIST

Thomas L. Thomas
BARITONE

Dorothy Warenskjold
SOPRANO

Fourth Sold-Out Tour! ***January - April 1960***

Ruth Page's CHICAGO OPERA BALLET

Starring
Melissa Hayden, Kenneth Johnson, Veronica Mlakar, Barbara Steele
Corps de Ballet — Orchestra — Company of 50
Personal Direction: Kurt Weinhold • NOW BOOKING — Fifth Tour — January - March 1961

Returning to the United States — Season 1960-61
The Celebrated "Angels in Pigtails"

OBERNKIRCHEN CHILDREN'S CHOIR

EDITH MOELLER, Conductor (36 VOICES)
Personal Direction: Kurt Weinhold ***January - March 1961***

The Festival Quartet

VICTOR BABIN, SZYMON GOLDBERG, WILLIAM PRIMROSE, NIKOLAI GRAUDAN
Personal Direction: Schang, Doulens & Wright